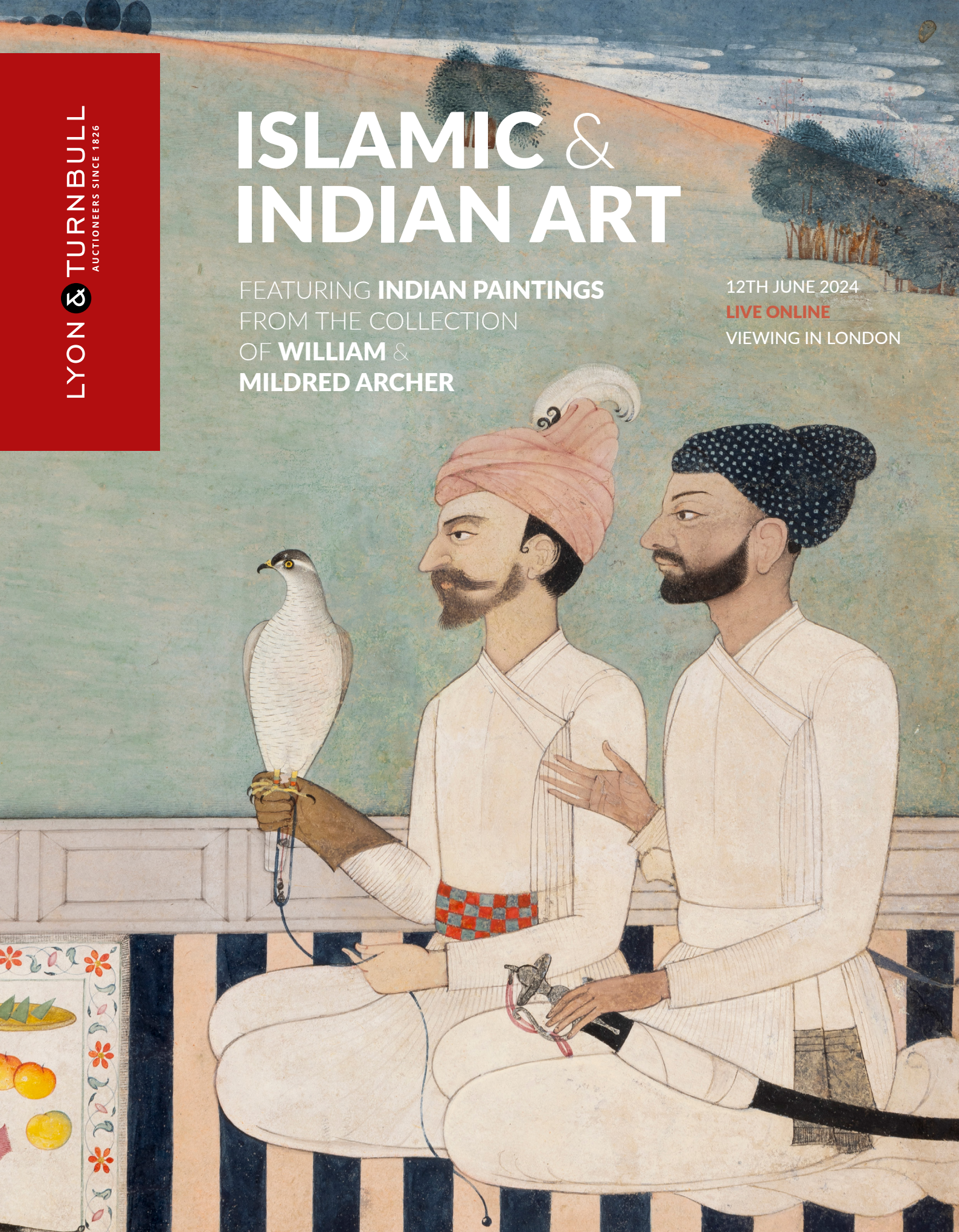


LYON & TURNBULL
AUCTIONEERS SINCE 1826

ISLAMIC & INDIAN ART

FEATURING **INDIAN PAINTINGS**
FROM THE COLLECTION
OF **WILLIAM &
MILDRED ARCHER**

12TH JUNE 2024
LIVE ONLINE
VIEWING IN LONDON







ISLAMIC & INDIAN ART

WEDNESDAY
12 JUNE 2024
AT 10AM BST

*I would like to dedicate this catalogue to my father,
whose strength was a guiding force.*

Kristina Sanne Head of Sale

In memory of Karl Sanne (1935-2024)

Sale Number

LT12345

Lyon & Turnbull

33 Broughton Place

EDINBURGH EH1 3RR

BIDDING AT THIS SALE

Online, telephone and
commission bidding only
- please see the guide to
bidding on page 108

VIEWING IN LONDON

22 Connaught St. London W2 2AF
Thursday, 6th June 10am - 4pm
Friday, 7th June 10am - 4pm
Saturday, 8th June 10am - 4pm
Monday, 10th June 10am - 4pm
Tuesday, 11th June 10am - 4pm

CONTACT

info@lyonandturnbull.com

LONDON +44 (0) 207 930 9115

EDINBURGH +44 (0) 131 557 8844

Front Cover

Lot 131 [detail]

BUYER'S GUIDE

BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon:

26% up to £20,000
25% from £20,001 to £500,000
20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

ADDITIONAL VAT

- † VAT at the standard rate payable on the hammer price
- ‡ Reduced rate of 5% import VAT payable on the hammer price
- Ω Standard rate of import VAT on the hammer price

Lots affixed with ‡ or Ω symbols may be subject to further regulations upon export /import, please see Conditions of Sale for Buyers Section D.2.

No VAT is payable on the hammer price or premium for books bought at auction.

DROIT DE SUITE

§ indicates works which may be subject to the Droit de Suite or Artist's Resale Right, a royalty payment for all qualifying works of art. Under legislation which came into effect on 1st January 2012, this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the buyer on the hammer price and in addition to the buyer's premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale.

More information on Droit de Suite is available at www.dacs.org.uk.

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).
If you have not bought before we will be delighted to help you.

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/ or deposit. (Particularly for bidding on lots marked by the high value lot symbol ♦)

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

ENDANGERED SPECIES

Please be aware that lots marked with the symbol Y contain material which may be subject to CITES regulations when exporting outside Great Britain. For more information visit <http://www.defra.gov.uk/ahvla-en/imports-exports/cites>

EXPORT OF IRANIAN WORKS

Iranian origin 'informational materials' (including fine art by recognised artists and books and manuscripts) may be imported into the United States and purchased by US persons, but Iranian origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function) may not. If you are a US person, you are responsible for checking that you do not bid on prohibited Iranian origin property. US persons include US citizens and US permanent residents ('greencard holders') wherever these individuals are located, US entities and any other persons temporarily resident or located in the US.

COLLECTIONS & STORAGE OF PURCHASED LOTS

FOR INTERNATIONAL BUYERS & UK (OUTSIDE SCOTLAND) BUYERS

STORAGE: Items will be stored at 22 Connaught Street, until Wednesday 26th June at 5pm.

Thereafter we will store items at Stephen Morris Shipping Ltd., 15 Ockham Drive, Greenford Park, Greenford, UB6 0FD. Telephone +44(0)20 8832 2222. Items will be available to collect from 9am on Monday 1st July.

Please ensure payment has been made prior to collection. This can be done online, bank transfer or in person at our London office - details will be shown on your invoice also. Please note we are unable to accept cash or payments over the phone.

COST: Please note from Thursday 27th June you will be charged by our storage partners.

Insurance 0.25% (all items)

Smalls (paintings and objects) - £2.50 admin fee then £1.00 per day.

Furniture pieces - £5.50 admin fee then £2.50 per day.

FOR BUYERS IN SCOTLAND

STORAGE: Items will be stored at 22 Connaught Street, until Wednesday 26th June at 5pm.

Thereafter items will be transported to our Edinburgh saleroom and will be available to collect from 9am on Tuesday 2nd July. All collections will be by appointment only (this applies to both carriers and personal collections). To make an appointment call 0131 557 8844 or email info@lyonandturnbull.com.

Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Opayo) - details will be shown on your invoice. Please note we are unable to take payments over the phone.

ORDER OF SALE

Islamic Works of Art	Lots	1-66
Indian Works of Art	Lots	67-83
Indian Paintings from the Collection of William & Mildred Archer		
- Popular Painting	Lots	84-112
- Works of Art	Lots	113-120
- Miniatures	Lots	121-141
- Company School	Lots	142-149
- Miscellaneous	Lots	150-152

MEET THE SPECIALISTS

At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.



KRISTINA SANNE

Head of Sale | Consultant Specialist
kristine.sanne@lyonandturnbull.com



NEIL GRAHAM

Sale Administrator
neil.graham@lyonandturnbull.com



ISLAMIC WORKS OF ART

1

A SINGLE LEAF FROM A DISPERSED SELJUK MANUSCRIPT OF THE QUR'AN PERSIA, 12TH CENTURY

Arabic manuscript on paper, 11 lines written to the page in black *naskh* script, *sura* headings in gold on an illuminated gold panel, gold roundels containing Eastern kufic script marking verse divisions

33cm x 23cm (13in x 9½in)

£400-600

2

A BI-FOLIUM FROM A DISPERSED ILKHANID MANUSCRIPT OF THE QUR'AN PERSIA, 14TH CENTURY

Arabic manuscript on paper, conjoined pages, 11 lines to the page written in elegant black *naskh* script, gilt rosette markers, interlinear Persian translations in red ink, *sura* heading in blue on a gold illuminated panel with horizontal gold marginal device

48.4cm x 33cm (19.1in x 13in)

Text: Folio 1: *sura* LXX, *Al-Ma'arij*, part of verse 4.

Folio 2: *sura* LXXI, *Nuh*, verse 12 to *sura* LXXII, part of verse 28.

£800-1,000



3

A BI-FOLIUM FROM A DISPERSED ILKHANID MANUSCRIPT OF THE QUR'AN PERSIA, 14TH CENTURY

Arabic manuscript on paper, conjoined pages, 11 lines to the page written in elegant black *naskh* script, gilt rosette markers, interlinear Persian translations in red ink, with vertical gold marginal device and gold medallion device

48.4cm x 33cm (19.1in x 13in)

Text: *sura* III, *Al-Imran*, part of verse 7 to part of verse 23.

£800-1,000



4

**A BI-FOLIUM FROM A DISPERSED MANUSCRIPT
OF THE QUR'AN WRITTEN IN BIHARI SCRIPT
SULTANATE INDIA, BIHAR, CIRCA 1425**

Arabic manuscript on paper, conjoined leaves, 11 lines to the page written in elegant black *bihari* script, *sura* headings in white on coloured illuminated panels with palmettes extending into the margins, the word *Allah* written in gold throughout, gold florets marking verse divisions, large blue and illuminated gold marginal drop-shaped device, margin rules in red and blue
31.5cm x 20.5cm (12½in x 8½in)

Text : End of *sura* XV, *Al Hijr*, to *sura* XVI, *An-Nahl*, verse 30.

£500-700



5

**A SINGLE LEAF FROM A DISPERSED SAFAVID
MANUSCRIPT OF THE QUR'AN
PERSIA, HERAT, CIRCA 1590**

Persian manuscript on paper, 12 lines to the page written in elegant black *nashk* script, verse headings with three larger lines written in gold *muhaqqaq* script, and *sura* headings in *thuluth* coloured and illuminated in gold, gold floret marking verse divisions, 4 gold and blue marginal devices, intercolumnar rules in gold

33.1cm x 23cm (13in x 9in)

£500-700



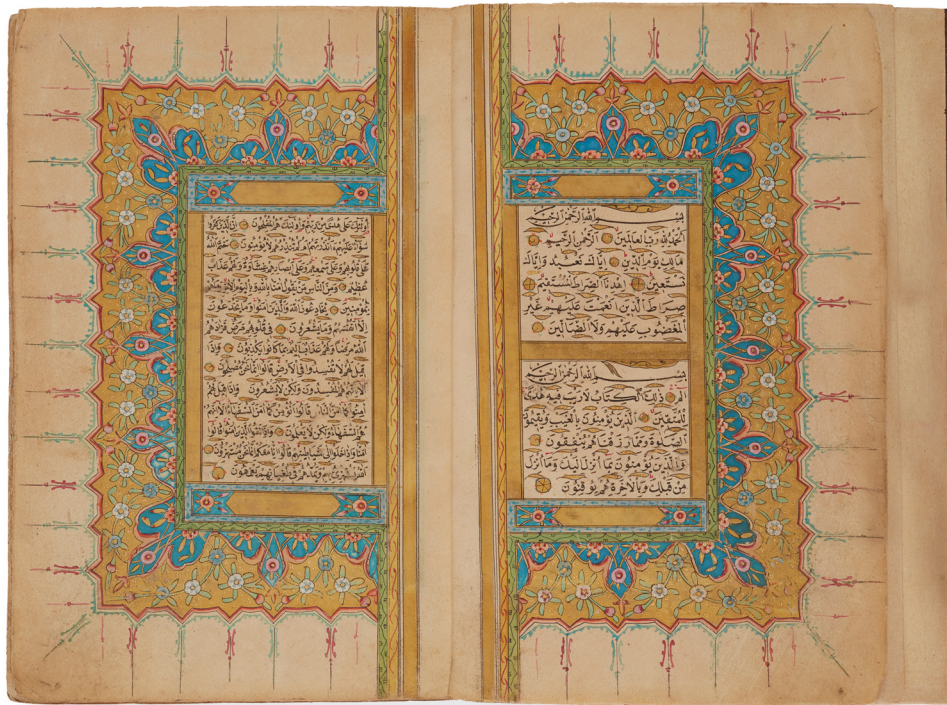
6

**A SINGLE FOLIO FROM AN OTTOMAN MANUSCRIPT OF
THE QUR'AN
TURKEY, 18TH CENTURY**

Ottoman Turkish manuscript on paper, with 10 lines to the page in elegant black *nashki* and 3 lines in large *thuluth* script with a *sura* heading in gold script on a red panel, gilt rosette markers, blue drop-shaped marginal devices, mounted with old description label
36.2cm x 26.5cm (14 ¼in x 10½in)

Text: *sura* LXIX, *Al-Haqqah*, verse 40 to *sura* LXXI, *Nuh*, part of verse 1.

£500-700



Note: 'Umar al-Zuhdi describes himself in the colophon as a pupil of al-Hajj Sulayman Alusi. For other examples of Qur'ans copied by him see Christie's, *Arts of Islam*, 5 October 2012, lot 519, and Sotheby's, *Arts of the Islamic World*, 19 October 2016, lot 178.

8

AN OTTOMAN QUR'AN TURKEY, CIRCA 1850

comprising a selection of suras starting with Ya Sin and ending with al-Qadr, interspersed with glosses in Turkish, al-asma' al-husna (the 99 names of Allah), etc., Arabic manuscript on cream and pink laid paper, approx. 70 folios, 11 lines to the page written in black *naskh* script, opening bifolium and al-asma' al-husna each with polychromatic floral headpiece, opening bifolium with text written within gold cloud-bands, text framed within concentric gold and red borders, sura-headings in red with polychromatic arabesque vignettes either side, recitation markings and key words and phrases in red, roundel verse-markings in gilt, contemporary gilt leather filigree binding with envelope flap, neatly rebacked with cloth, corrosion of paper from pigments used in decorative borders causing numerous text-panels to detach. Together with an unidentified Persian manuscript. probably poetry, copied in India, 19th century, and a cutting from a medieval manuscript in Latin, possibly 13th century, 7.5 x 16cm, in a rounded bookhand, paraphs in red and blue, ruled in plummet

folio 17cm x 11cm (6 3/4in x 4 3/8in)

£300-500



7

AN ILLUMINATED OTTOMAN QUR'AN COPIED BY 'UMAR AL-ZUHDI TURKEY, AH 1252 AH/ AD 1836/7

Arabic manuscript on polished wove paper, 155 folios, 21 lines to the page written in black *naskh* script, opening bi-folium with elaborate illuminated floral border in gold and coloured pigments, the outer panel (in gold) pricked with repeating trefoil pattern, the scribe's colophon within almond-shaped panel within border of blue arabesques on gold ground, each remaining page with decorative border comprising single red rule enclosing thick-and-thin frames in gold, sura-headings in red *riq'a* script with polychromatic foliate motif on gold ground either side, rubricated recitation markings throughout, decorative aya-markings throughout, all in gold heightened with small dots in red, white and blue, polychromatic arabesque *juz'*-markings to fore margins, contemporary dark red morocco binding with elaborate arabesque filigree decoration, spine renewed, ff. [112-114] (containing parts of Ya Sin, Sad, and al-Saffat, in that order) each with lower section torn away, ff. [119-each 21] each with small tear to foot of gutter not affecting text, colophon leaf with old repair to lower margin, a few smudges and marks elsewhere

Folio 18.3 x 11cm (7 1/4in x 4 3/8in)

£800-1,200



9

**AL-JAZULI, 'DALA'IL AL-KHAYRAT WA SHAWRIQ AL-ANWAR', TWO COLOURED DIAGRAMS OF THE TOMB OF THE PROPHET AND THE MIHRAB IN THE MOSQUE OF THE PROPHET AT MEDINA
NORTH AFRICA, MOROCCO, 19TH CENTURY**

prayer book, Arabic manuscript on paper, 233 leaves, each folio with 7 lines of *maghribi* script in dark brown ink, significant words in red ink, within double ruled margins in red, three pages in with coloured roundels containing invocations and prayers (one damaged), and one with coloured geometric design, within tooled maroon Morocco leather binding with flap

9.5cm x 10.2cm (3 7/8in x 4 1/8in)

£600-800



10

**A KASHMIRI QUR'AN
SECTION WITH DOUBLE
ILLUMINATED FRONTISPIECE
INDIA, CIRCA 1830**

Arabic manuscript on paper, 3 folios and 3 fly leaves, with 17 lines to the page written in *naskhi* script, with interlinear translation, *sura* headings in white on a black panel, margins ruled in gold and colour, the impressive double illuminated frontispiece in gold, blue and other colours, one fly leaf written in English stating where it was found, including one part of a lacquered leather binding

31.5cm x 21cm (12 3/8in x 8 3/8in)

Provenance:

Found in the Hhunza fort, Kashmir, by a Captain RH Twigg of the 12th Regiment in December 1872.

£600-800



11

AN ILLUSTRATED FOLIO FROM A SAFAVID MANUSCRIPT OF FIRDAUSI'S SHAHNAME DEPICTING THE MURDER OF SIYAVASH
PERSIA, CIRCA 1580-1600

ink, gouache and gold on paper, depicting a ruler seated on a throne under a canopy, in the foreground, Siyavash with his throat cut and the figure in front of him holding a plate out for his pouring blood, the court entourage watching over the scene, all within a mountainous landscape, with lines of *nastaliq* script divided into 4 columns

24.3cm x 19.5cm (9 3/4in x 7 3/4in)

£3,000-5,000

12

AN ILLUSTRATED FOLIO FROM A SAFAVID MANUSCRIPT OF FIRDAUSI'S SHAHNAME DEPICTING BAHRAM GUR WINNING THE THRONE BY DEFEATING TWO LIONS
PERSIA, DATED AH 975/ AD 1567

ink, gouache and gold on paper, showing Bahram Gur wrestling two lions with an animal-headed staff, a luxuriously decorated throne behind him, all within a mountainous landscape watched over by an audience, 4 columns of *nasta'liq* script in black ink, margin rules in red blue and gold
32.5cm x 21.9cm (12 3/4in x 8 3/4in)

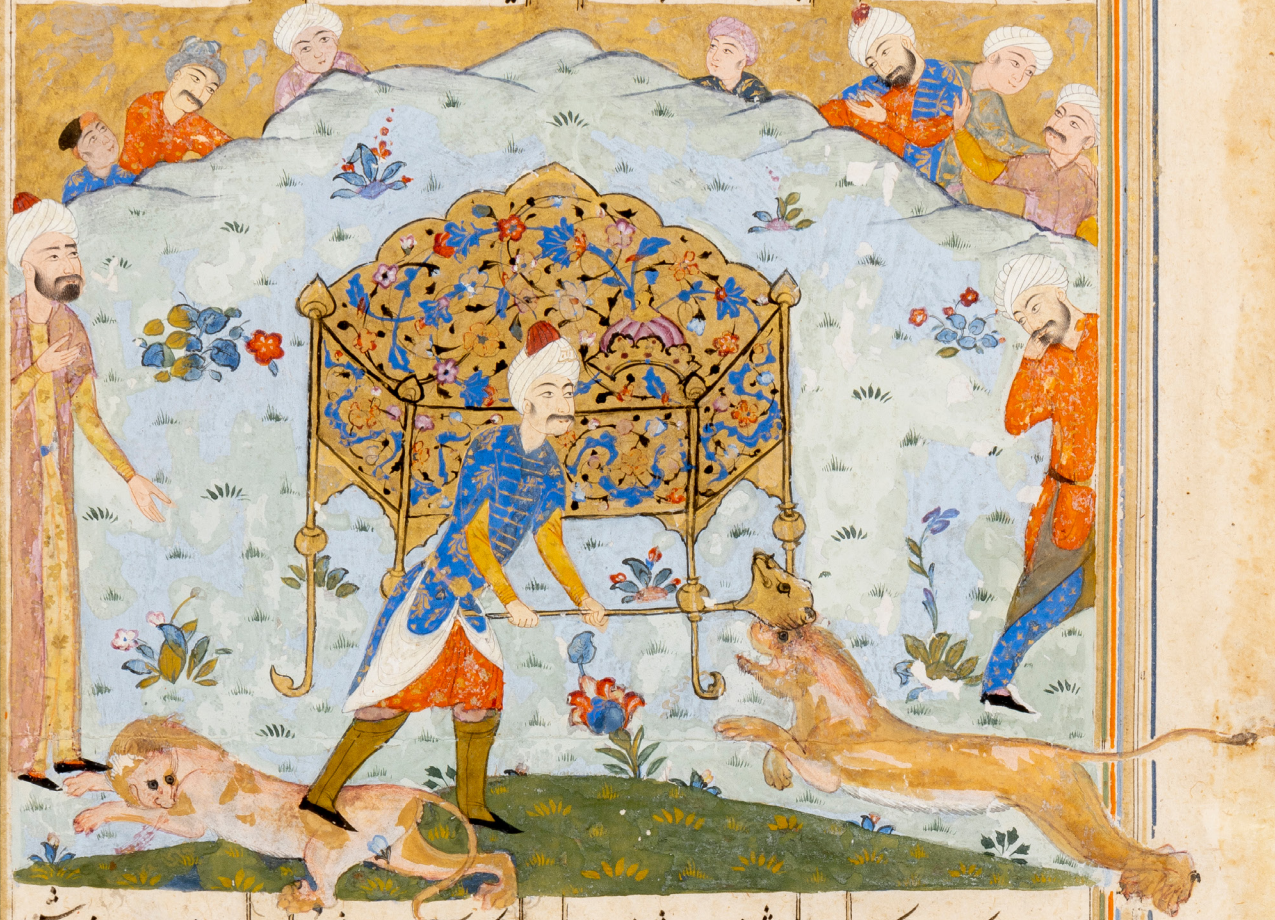
£3,000-5,000

بدو گفت موبد پیران سپا
می رفت باکر زه کا و روی

چو رفتی دلت اسبوی از کنا
چو دیدند شیران پر خا بجوی

چنان کرد که گفت بهرام
یکی زد و کبست ز بخیر و بند

دلش پاک شد تو به کرد از کناه
پاید بر پش یار بلند



بزد بر سرش کر ز بهرام کرد
جایند از پشت تخت عاج
یروند کردن پیش نماز

ز چشمش هی روشنایی یرو
بسر بر نهاد آن دلفروز تاج
کعبتند کای شاه کردن
تو شای و مابند کان توایم
بزرگان بدو کو افروختند
ز ایران بر آمد سرافروش

بر دیگر آمد بزد بر سرش
پزدان پناید کو به پناه
نشت تو بر کاه فرخنده
بجری فرایند کان توایم
بدان تاجدار آفرین خواندند
بافز به این جشن میروش

فرود بخت از دیده خون بر سرش
نمانده راه کم کرده راه
ملان جهان پیش تو منده باد

تمام شد طبع ششم از مجلدات

شاهنامه بعون الله تعالی



13

A SINGLE FOLIO FROM A SAFAVID MANUSCRIPT OF SA'DI'S GULISTAN PERSIA, 16TH/ 17TH CENTURY

Persian manuscript on paper, ink and gold, written in fine *nast'aliq* script, recto with 8 lines in black ink, with 2 lines in red ink divided into two columns above and below, laid on to an album page of buff paper decorated in gold with floral scrolls and recto with 9 lines in black ink and 3 lines in blue ink divided into two columns on green buff paper decorated in gold with floral scrolls

35.5cm x 22cm (14in x 8 7/8in)

£1,200-1,500

14

A SINGLE FOLIO FROM A SAFAVID MANUSCRIPT OF SA'DI'S GULISTAN

PERSIA, 16TH/ 17TH
CENTURY

Persian manuscript on paper, black ink and gold written in fine *nastaliq* script, borders of buff paper decorated in gold with floral scrolls

35.5cm x 22cm (14in x 8 7/8in)

£1,200-1,500



15

A DIVAN OF TURKISH POETRY OTTOMAN TURKEY, LATE 16TH CENTURY

Ottoman Turkish manuscript on paper, 71 leaves, 15 lines to the page written in two columns of elegant *nasta'liq* script in black ink, double intercolumnar rules in gold, inner margins ruled in black and gold, one illuminated headpiece in colours and gold, headings written in *nasta'liq* script in red ink, edges frayed, discoloration, some working restricted to outer and inner margins, later maroon morocco gilt binding, slightly worn, doublures of marbled paper

17cm x 10.2cm (6 5/8in x 4in)

Provenance: Acquired from Bonhams, *Islamic & Indian Art*, 5th April 2011, lot 14.

Private UK collection.

£1,200-1,500



16

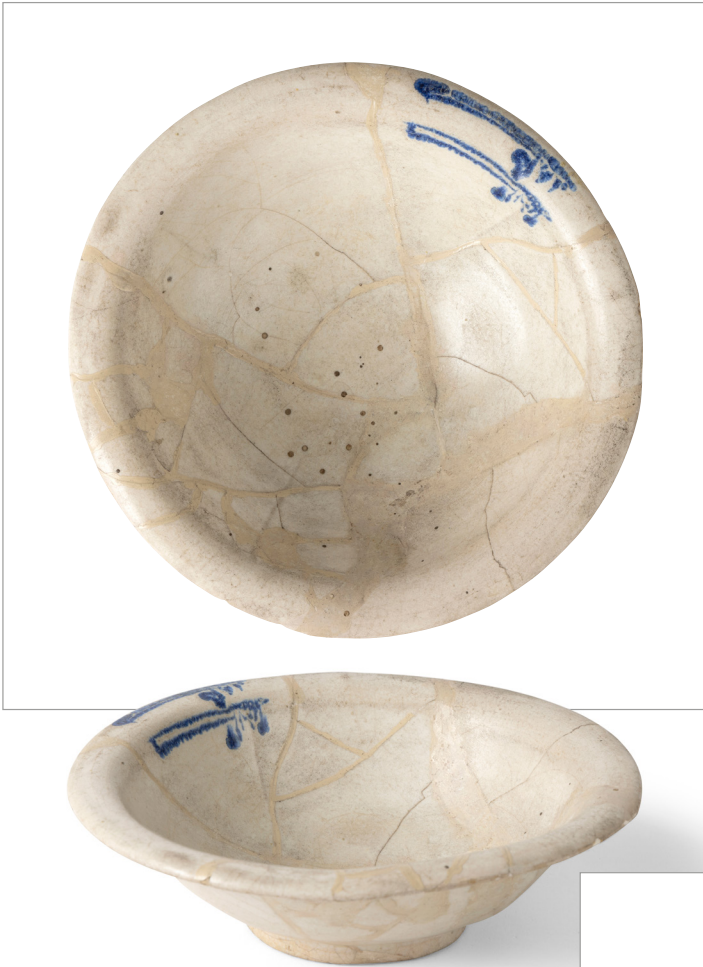
AN AUDIENCE WITH A RULER WITHIN A PALACE COURTYARD PERSIA, 17TH/18TH CENTURY

likely to be from a Safavid manuscript of Firdausi's *Shahnama*, gouache on paper heightened in gold, depicting a ruler enthroned, flanked by huntsmen, foreground within a symmetrical courtyard with fountain, the court audience on either side, verso with inscriptions in *nastaliq* black ink, divided into diagonal lines and horizontal lines, heading in a coloured and gold panel

33.3cm x 20.4cm (13 1/8in x 8 1/8in)

£4,000-6,000





17

AN ABBASID BLUE ON WHITE POTTERY BOWL
MESOPOTAMIA, 9TH / 10TH CENTURY

of rounded form, with slightly everted rim on a short foot, with two lines of *kufic* inscriptions in blue on one part of the rim of the bowl, on a white ground

18.5cm (7½in) diameter

Provenance: Acquired from Earls Colne Priory by Michael Archer in circa late 1960s.
Thence by descent.

Inscriptions: Based on other very similar pieces, either 'abduhu' (his slave) or 'ghibta' (happiness).

£1,000-1,500

18

A SAMANID SLIP-PAINTED POTTERY BI-CHROME CALLIGRAPHIC BOWL
NISHAPUR, PERSIA, 10TH CENTURY

with flaring sides, decorated in red and brown slip on a white ground with two repeat *kufic* inscriptions and two flowerheads around the sides

19.4cm (7 ¾in) diameter

Provenance: Sotheby's, London, *Arts of the Islamic World*, 27 April 1995, lot 27.
Acquired from Aaron Gallery, London, inv. no. A 312.
Private UK Collection.

£1,000-1,500

MICHAEL ARCHER

Like his father, William Archer, before him, Michael enriched the experience and collection of the Victoria and Albert Museum (V&A) through his long-term dedication and expertise. Beginning as *Assistant Keeper of Ceramics*, he was successively *Deputy Keeper* and *Acting Keeper* before being appointed *Senior Research Curator*. Sociable, witty and engaging, Archer was a popular character who enhanced the museum's knowledge through his research on stained glass, pottery and tin-glazed earthenware about which he published extensively and became an internationally respected authority.

A particular area of Archer's expertise was English glass of the 17th and 18th centuries, typified by studies of Richard Butler, Abraham van Linge and William Price. He was also an expert in tin-glazed earthenware known as English Delftware. His 1997 catalogue of the prestigious V&A collection, which he helped to build, is an essential reference work. Archer's expertise was widely acknowledged amongst academics and practitioners. He was appointed *Honorary Vice-President* of the British Society of Master Glass Painters and a *Trustee* of the Ely Stained Glass Museum and York Glaziers Trust. He also chaired both the Canterbury Cathedral Fabric Advisory Committee and the Stained Glass Conservation Committee of the Council for the Care of Churches. Archer enjoyed a long-distinguished career which was fittingly recognised with an OBE in the same way that his parents, William and Mildred Archer, were before him.

Within this sale there are three ceramic items from Archer's personal collection. Coming from distinct cultural traditions the Iznik, Abbasid and Safavid artefacts reflect Archer's enthusiasm for ceramics and knowledge of the genre.





19

**AN ABBASID TIN-GLAZED POTTERY BOWL
MESOPOTAMIA OR PERSIA, 9TH CENTURY**

of rounded form on a short foot with everted lip, the cream ground decorated in cobalt blue with symmetrical strands of wheat and a central vertical strand

21.5cm (8 ½in) diameter

Note: This bowl is a superb example of the elegant Basran blue on white wares produced in Mesopotamia in the 9th Century. They are characterised by a minimum use of elegant monochrome decoration in cobalt blue on a white ground.

Whilst their shape is inspired by earlier Chinese Tang-ware, their decoration is entirely Islamic.

For a further discussion on this type and other examples, see Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, pp. 171-173.

£6,000-8,000



20

**A MINIATURE SAMANID SLIP-PAINTED POTTERY
CALLIGRAPHIC BOWL**

EAST PERSIA OR TRANSOXIANA, 11TH CENTURY

with flaring sides, decorated under a transparent glaze in brown and red slip, with a wide band of pseudo- *kufic* repeat script, a large dot in the centre, dotted rim

12.5cm (4 $\frac{7}{8}$ in) diameter

Provenance: Private UK Collection formed in the 1980s/ 1990s.

For a similarly decorated bowl in the Al-Sabbah collection, see Oliver Watson, *Ceramics from Islamic Lands*, London, 2004, cat. Ga. 19.

£600-800

21

**A SAMANID SLIP-
PAINTED POTTERY
CALLIGRAPHIC BOWL**

**EAST PERSIA OR
TRANSOXIANA, 10TH/
11TH CENTURY**

with flaring sides, painted under a transparent glaze in red, green and dark brown, with a wide band of repeat pseudo-*kufic* inscriptions, around an inner dotted circle, with dotted rim

25cm (9 $\frac{7}{8}$ in) diameter

Provenance: Private UK Collection formed in the 1980s/ 1990s.

£800-1,200



22

A SAMANID SLIP-PAINTED POTTERY BOWL
EAST PERSIA OR
TRANSOXIANA, 10TH
CENTURY

with flaring sides, decorated in red, black and green under a transparent glaze, with a line of pseudo-kufic inscription in the centre, from which radiate four large stylised palmettes with floral contour rosettes.

26.5cm (10⁵/₁₆in) diameter

Provenance: Acquired from Rabi Gallery, London, inv. no. 527.

Private UK Collection formed in the 1980s/ 1990s.

For comparable examples with the same colour scheme and design in the Al-Sabbah collection, see Oliver Watson, *Ceramics from Islamic Lands, London, 2004, Cat. Gb.8 and Cat. Gb.9.*

£1,500-2,000



23

A MINIATURE SAMANID SLIP-PAINTED POTTERY DISH WITH INTERLACE DESIGN
EAST PERSIA OR TRANSOXIANA,
10TH CENTURY

of shallow rounded form, decorated in red, brown and black on a cream ground with a roundel containing interlace pattern, with a series of dots around the edge, the exterior plain

20.3cm (7⁷/₁₆in) diameter

Provenance: Bonhams, London, Islamic and Indian Art, 14 October 2004, lot 293.

Private UK Collection.

For a bowl with a similar interlace pattern in the Al-Sabbah Collection, see Oliver Watson, *Ceramics of Islamic Lands, London, 2004, cat. Gb 7.*

£1,000-1,500





24

A FINE MINAI POTTERY BOWL DECORATED WITH COURT PLEASURES

PERSIA, CIRCA 1200

with rounded sides on a short foot, the interior in low relief and gilded and enamelled in blue, turquoise, red and black with an enthroned prince flanked by attendants, and encircled by figures of a courtesan, lute players and courtiers, elaborate arabesques on the exterior

21.5cm (8 ½in) diameter

Provenance: Formerly in the collection of Lester Wolf and on loan to the Metropolitan Museum of Art, New York.

Sotheby's, *Antiquities and Islamic works of Art*, 2nd May 1975, lot 357.

Acquired from the above.

Private UK Collection.

Note: *Minai* is the technique of decorating ceramics by gilding and painting them with a kind of enamel above the glaze. Following this they are heated again and the enamel fuses to the glaze, creating a spectacular, luxurious and slightly raised effect. The subjects portrayed are often to do with court life, pleasures and occasionally abstract designs are used.

In the case of this bowl, the artist offers us a glimpse into the extraordinary pleasures of court life.

£6,000-8,000





25

**A KHORASAN SILVER INLAID BRONZE INCENSE BURNER
PERSIA, 13TH CENTURY**

cast bronze with cylindrical body on three short stylised feet with hinged domed cover, pierced openwork decoration consisting of vegetal designs and figurative medallions, with a band of *kufic* inscription in silver around the top of the dome

19cm (7 ½in) high, 10.5cm (4 ½in) max. width

Provenance: Formerly in the collection of a senior diplomat.

£3,000-5,000

26

**A GARRUS-WARE POTTERY BOWL
WITH LIONESS**

PERSIA, 12TH/ 13TH CENTURY

carved and decorated in brown on a white ground, with a prancing lioness with contour scrolling vegetal designs, four green vertical splashes

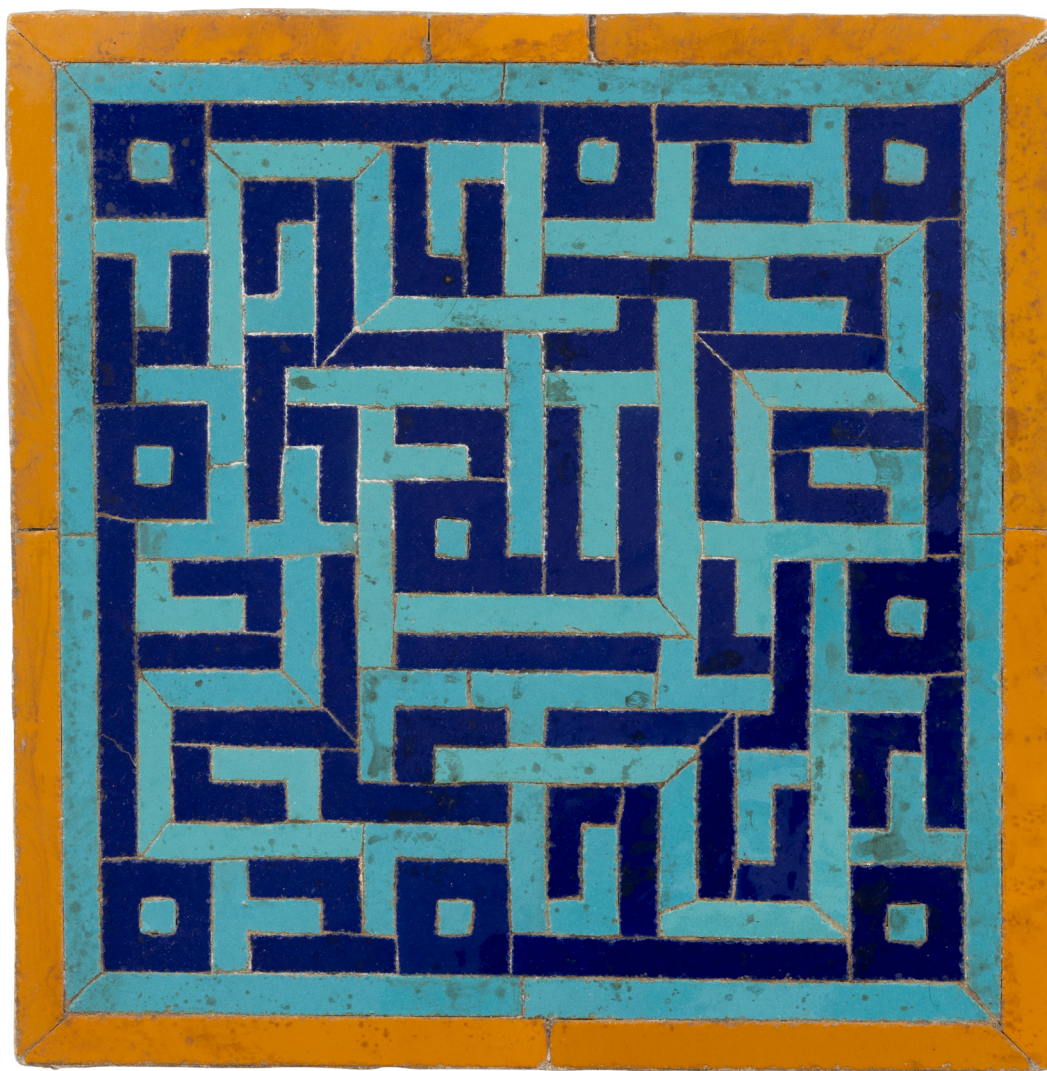
19cm (7 ½in) diameter

Provenance: Stamped with initials and inv. no. 'D.W. 34/66'. (Possibly Dismas Widmann, Essen, Germany)
Private UK Collection.

The prancing heraldic lioness takes up the whole space of the bowl. A comparable bowl is in the Art Institute of Chicago, inventory no. 1953.322; and, in the Fitzwilliam Museum, Cambridge, UK, inventory no. C.45-1935. The latter one has a human face as opposed to a Lioness face. For another example, in the Victoria and Albert Museum, see Arthur Lane, *Early Islamic Pottery*, London, 1947, pl. 33b. Arthur Lane notes that the commonest 'shape [of this type]' was a heavy flat-footed conical bowl with curved-rim', which correctly describes the shape of this bowl.

£2,000-3,000





27

A RARE TIMURID OR EARLY SAFAVID CUERDA SECA POTTERY KUFIC TILE
PERSIA, 15TH/ 16TH CENTURY

of square form, decorated in turquoise and dark cobalt blue, with square *kufic* inscriptions consisting of the names of Allah, the prophet Muhammad and Ali

29cm x 29cm (11 $\frac{3}{4}$ in x 11 $\frac{3}{4}$ in)

Provenance: Acquired from the London art market in the 1970s.
 UK Private Collection.

Note: This extraordinary geometric design based on square *kufic* inscriptions is very modern for its age and reflects the ingenuity of Muslim craftsmen. First used on stone and architecture, then on manuscript illuminations and following that, on tiles.

For a similar tile dated to the Timurid dynasty in the Ashmolean Museum, see access. no. EA2003.

£5,000-7,000



A RARE TIMURID TINNED-COPPER DISH WITH THE TWELVE SIGNS OF THE ZODIAC
PERSIA, 15TH CENTURY

of shallow form with slightly rounded sides and narrow flattened rim, profusely incised, chased and decorated with four oval-shaped cartouches containing inscriptions in *thuluth*, alternating with circular medallions with cross-hatching designs, the inner narrow band below the rim decorated with medallions containing various figures representing the 12 signs of the Zodiac, with cross-hatching design alternating with floral motifs

33.8cm (13 1/4in) diameter

Provenance: Acquired from the London art market in the 1970s.
 UK Private Collection.

£8,000-12,000



Text: In large *thuluth* in the four cartouches:

'Glory to our lord the greatest sultan, the glorified Khaqan, the possessor of the necks of nations, the sultan of the sultans of the Arabs and the Persians.'

In *naskh*, in the circle around the centre, repeated:

'May the Creator of the World protect [you]'

Note: The craftsmanship of the chasing and engraving is of very fine quality. The inclusion of the signs of the Zodiac is rare on metalwork dating to the Timurid period. The same representations of the Zodiac can be found on an earlier piece (see, A.S. Melikian-Chirvani, *Islamic Metalwork from the Iranian World, 8-18th centuries*, London, 1982, no. 83). For the same inscriptions on pieces of this period, see op. cit. pp. 253, 255, 256.



29

AN IMPORTANT SET OF ILKHANID REPOUSSÉ SILVER-GILT HORSE TRAPPINGS
CENTRAL ASIA OR PERSIA, 14TH CENTURY

comprising 43 components mostly of rectangular shape with lobed edges, four of lobed tear-shape, four with one rounded end, and largest one with a central raised boss, each meticulously decorated in repoussé and incised decoration with a large dragon against foliage
 largest 7.5cm (3in) long

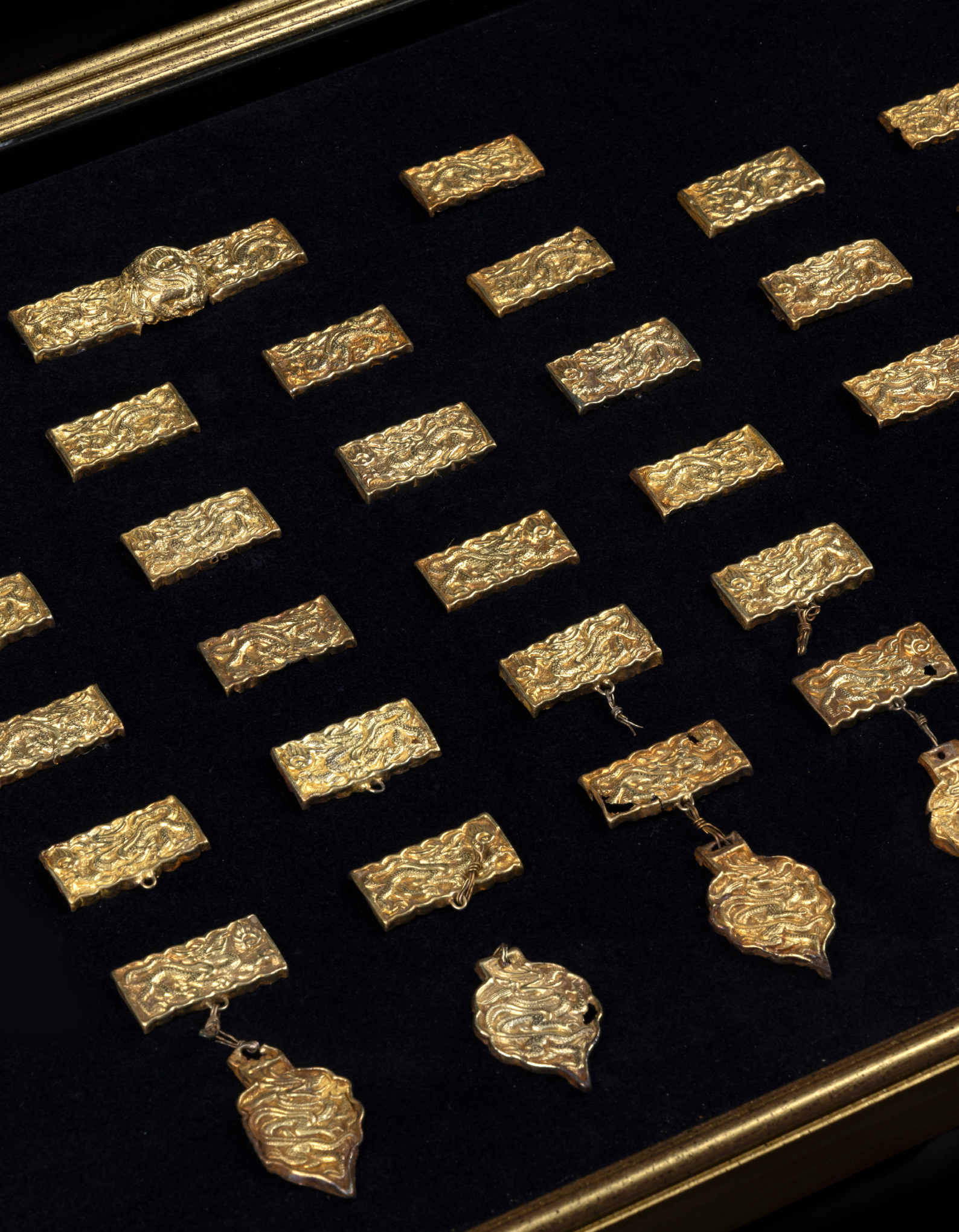
Provenance: Acquired Bonhams, *Islamic and Indian Art*, 24th April 2012, lot 81.
 Private Collection, UK.

Literature: M. Baskhanov, *Arts from the Land of Timur: An Exhibition from a Private Scottish Collection*, Edinburgh, 2012, no. 416, p. 197 (illustrated).

£8,000-12,000

These fittings would originally have been attached to the leather straps used for a horse's bridle and harnesses, adding splendour to otherwise utilitarian equestrian gear. Such fine work would not necessarily have been practical under normal circumstances, and these may instead have been used in parades. Given the perishability of leather and cloth the belts themselves are rarely extant, although an earlier example from northern Afghanistan gives an idea of how these fittings might have been arranged [Bashir Mohamed, *The Arts of the Muslim Knight: The Furusiyya Art Foundation Collection*, Milan: 2008, p. 116]. Elaborately caparisoned horses can be seen in 14th century illustrations of the *Shahnama* and even on ceramics of the same period [see Julia Gonnella and Christoph Rauch, *Heroische Zeiten: Tausend Jahre persisches Buch der Könige*, Berlin: 2011, pp. 99, 174].

Given the luxurious materials used, and the quality of the decoration, it is certain that these trappings adorned the horse of a person of high rank within the Ilkhanid state. Although the Ilkhans had converted to Islam in the late 13th century, they continued to draw legitimacy from their Mongol origins and even as they became increasingly sedentary they retained many of the outer appearances of nomadism. Trappings such as these were part of this visual reference to the horse-powered hordes which founded their empire, as well as a testament to the role of horses in administering and protecting these territories. In the importance of horses and their accoutrements, the Mongols were also continuing Turkic and Persian traditions which stretched back to the pre-Islamic period [Emel Esin, "The Horse in Turkic Art" in *Central Asiatic Journal* Vol. 10., No. 3/4 (December 1965), pp. 172-3].





30

A RARE AND IMPORTANT MATCHING BRIDLE AND BREASTPLATE MOUNTED IN GOLD AND SILVER

PERSIA OR CENTRAL ASIA, 17TH/ EARLY 18TH CENTURY


mounted on morocco lined red silk, the brow, head and cheek bands composed of 23 karat gold and silver interlocking elements with ridged sides, within a consecutive order of two silver elements to one gold element, the neck-band at its attachment to the brow-band decorated with repoussé gold roundels, the top of the headband mounted with a cartouche-shaped gold plaque with a small raised flower head at the centre, an additional gold medallion attached to the same area, the throat-latch of braided silk and metallic thread; the breastplate similarly mounted with 23 karat gold and silver plaques, in the same order as the bridle, each element ridged at the sides, the breast plate decorated with a large repousse gold ridged boss, and at the high neck end with a further gold medallion, the lower breastplate straps equally decorated with interlocking gold and silver elements

Accompanied by an XRF report on the analysis of the gold. Please ask the department for more details.

bridle; 56cm (22in) long, 50cm (19 ½in) high; breastplate 73cm (28 ¾in) long, 65cm (25.5in) high

Provenance: Formerly Newbattle Abbey, Midlothian, since 1937.

£30,000-50,000



Horses have long played a central role in the culture of Central Asia, from long before the arrival of Islam up until the present day, acting as mounts for hunting, fighting, and polo or buzkashi among other uses [William Greenwood, *The Hunt: Princely Pursuits in Islamic Lands*, Milan: 2015, p. 21]. The present bridle and breastplate are a rare addition to a small group of extant 17-18th century Central Asian horse trappings which act as witnesses to the material culture of horsemanship in the region. The use of high-quality gold demonstrates the great value given to these pieces and indicates that they were

probably produced for a member of the ruling elite. Ownership of fine horses, and the resources to deck them in finery such as this, would have been the prerogative of only the wealthiest in society.

A comparison for the present pieces is a bridle mounted in gold and set with precious stones in the main Armoury of The Moscow Kremlin Museum, gifted to Tsar Mikhail Fedorovich in 1641 by Shah Safi of Iran [Dr. I. Vishnevskaya, *The Tsars and the East*, Arthur M Sackler Gallery, Washington, 2009, no. 18]. A somewhat less luxurious Central Asian bridle with a similar cartouche-shaped plaque, mounted only in silver, is held in the British Museum [As1973.09.16].

**31**

**A MAMLUK ENGRAVED BRASS BOWL
EGYPT OR SYRIA 15TH CENTURY**

of squat form, with a wide band engraved with
figurative roundels alternating with inscriptions

13cm (5½in) high, 24.5cm (9 ¾in) diameter

£1,500-2,000

32

**A MAMLUK ENGRAVED BRASS BOWL
SYRIA OR EGYPT, 15TH CENTURY**

of squat form, with a wide band engraved with figurative
roundels alternating with inscriptions against a spiralling ground

12cm (4¾in) high, 23cm (9in) diameter

£1,500-2,000





33

**A MAMLUK ENGRAVED COPPER BOWL WITH
VERSES FROM THE POET JUBAN AL-QAWWAS
SYRIA, 14TH/ 15TH CENTURY**

of squat form, with a band of inscription-filled-cusped-cartouches alternating with cusped roundels, against a spiralling ground

14cm (5 ½in) high, 26cm (10 ¼in) diameter

Note: In the cartouches a poem attributed to the poet Juban al-Qawwas (d.circa 1281-82): 'A beloved whose saliva quenches the lover, a gulp, delightful to kiss, not obstructive, the lips touch all sides of it, and what is special about it, it is a [place with no place]'.

£1,000-1,500

34

**A TIMURID OR MAMLUK TINNED-COPPER BASIN
WESTERN PERSIA OR SYRIA, 14TH/ 15TH CENTURY**

of squat form rising to an upright short neck with slightly everted rim on low tripod feet, the neck and body incised and chased profusely with large interlocking oval cartouches and medallions containing cross-hatching designs and arabesques, four spaces within the cartouches containing inscriptions in *naskh*, further inscriptions around the neck alternating with a medallions containing a six-pointed star emblem

13.3cm (5 ¼in) high, 15.5cm (6 ¼in) diameter

Provenance: Acquired from the London art market in the 1970s. UK Private Collection.

Note: The inscriptions around the body contain 'Glory and...'

The inscriptions around the neck contain 'Glory and... (perpetual glory)'

Whilst the decoration is Persian in style, the inclusion of a six-pointed star within the medallions, reflect a possible Mamluk attribution or connection.

£3,000-4,000





35

A LARGE TIMURID BLUE AND WHITE POTTERY DISH
PERSIA, 15TH CENTURY

with deep well and flattened rim on a short ring-foot,
decorated in blue on white ground with Chinese-inspired
floral and vegetal designs including peaches

36.7cm (14 ½in) diameter

£1,000-1,500



36

A PAIR OF SAFAVID KUBACHI POTTERY TILES
PERSIA, 17TH CENTURY

each of square form, underglazed decoration
in polychrome with large red cusped roundels
containing kaleidoscopic floral designs, corners
decorated with arabesques

24.2cm x 24.5cm (9 ½in x 9 ½in),

24.6cm x 24.9cm (9 ¾in x 9 ¾in)

£800-1,200



37

**A MONUMENTAL SAFAVID BLUE AND WHITE POTTERY DISH
PERSIA, KIRMAN, 17TH CENTURY**

with foliated rim and moulded ribbed cavetto, the central well painted underglaze in blue on a white ground depicting a Chinese-style vase with flowers and foliage, a small insect flying above, bamboo foliage below, all surrounded by a band of repeat and alternating fish-scale and Chinese-style designs, base marked in blue with a pseudo-Chinese seal

48.2 cm (18 7/8 in) diameter

Provenance: Gifted to Michael Archer (1936-2022) by Arthur Lane's widow in circa mid-1960s.
Thence by descent.

For a biography of Michael Archer please see lot 17.

£6,000-8,000



38

AN IZNIK 'CINILI HAMAM' HEXAGONAL BLUE AND WHITE POTTERY TILE
OTTOMAN TURKEY, CIRCA 1530-40

the white ground decorated in underglaze cobalt blue and turquoise, with a design of radiating arabesques and flowerheads around a central rosette

23cm x 27cm (9in x 10½in)

Provenance: Acquired from Momtaz Islamic Art, London, in the early 1990s.
 Private UK Collection.

£5,000-7,000

Note: For an identical tile in the Victoria and Albert Museum, see accession no. 1020-1892, noted as having come from the Cinili Hamam (tiled Bath-house) in the Zeyrek district of Istanbul.

The Cinili Hamam was built by one of the greatest architects of the Ottoman Empire under Suleyman the Magnificent, Mimar Sinan (c.1488-1588). He was instructed to build the Hamam by Barbaros Hayreddin Pasha, commonly known as 'Barbarossa', the Grand Admiral of the Ottoman Navy. Named after its exquisite blue-turquoise tiles, Cinili means tiled in Turkish.



39

**A STRIKING AND INTACT IZNIK POTTERY JUG DECORATED WITH CARNATIONS, POMEGRANATES & CİNTEMANIS
TURKEY, CIRCA 1580**

of baluster form on a short foot rising to a slightly flared mouth, with 'S'-shaped handle, underglaze painting in cobalt-blue, bole red, green and black with stylised pomegranates containing white *cintemani* motifs, alternating with carnations, all reserved against a white ground, with a narrow band of wave-scrolls around the edge of the rim

20.5cm (8½in) high, 12.5cm (4¾in) max. width

Note: This superb jug belongs to a very small group that are decorated with pomegranates bearing *cintemani* motifs. For further examples of this type of design combined with tulips, see N. Atasoy and J. Raby, *Iznik: The Pottery of Ottoman Turkey*, London, 1989, plate nos. 598-600.

The present jug combines the pomegranate & *cintemani* with roses, which is unique.

£18,000-22,000



40

**AN IZNIK POTTERY DISH WITH 'KALEIDOSCOPE' DESIGN
OTTOMAN TURKEY, CIRCA 1580**

with flattened rim and deep well, underglaze decoration in cobalt blue, bole red and green on a white ground, a radiating geometric design within the central roundel, Chinese-inspired wave and rock designs around the rim
6cm (2½in) high, 28.8cm (11½in) diameter

Note: The design on this dish belongs to a group categorized as the 'Kaleidoscope and Abstract Designs of the 1570s and 1580s'. For rimless examples of this type, see N. Atasoy & J. Raby, *Iznik*:

The Pottery of Ottoman Turkey, plates 463 – 470.

£5,000-7,000

41

**AN INTACT IZNIK POTTERY BORDER TILE
TURKEY, LAST QUARTER OF THE 16TH CENTURY**

of square form, underglaze decoration in bole red, blue, turquoise and black outline on a white ground comprising spiralling arabesque decoration, framed
19cm x 17cm (7½in x 6½in)

Provenance: Gifted to Michael Archer (1936-2022) by Arthur Lane's widow in circa mid-1960s.
Thence by descent.

For a biography of Michael Archer please see lot 17.

£1,000-1,500





**A RARE OTTOMAN GILT-COPPER (TOMBAK) PILGRIM FLASK (MATARA)
TURKEY, 17TH CENTURY**

of slender pyramid form, made of two sheets of beaten gilded copper, one sheet wrapped like a robe and soldered at the collar with a circular narrow spout terminal, with a seam of rivets and a loop handle, the other sheet of metal soldered to the seams of the main sheet, the front engraved decoration divided into three wide bands containing large cusped medallions and palmettes filled with entwined split palmettes, continuous entwined split palmettes within the dividing bands

27cm (10 ¾in) high; 15.5cm (6 ¼in) max. width

Note: This is a rare and very fine example of an Ottoman *matara* or flask, a form drawn from the very humblest of materials but one which is associated with the power and piety of the Ottoman Empire at its peak. The present piece is formed from two sheets of metal, the larger folded around and joined at the back of the flask with a series of rivets. The material used is gilt-copper, referred to in Turkish as *tombak*; this term may be derived from the Malay *tambaga* ('copper'), this metal being used in the alloy which forms the body. This surface would then be mercury-gilded, creating a luxurious effect often visually indistinguishable from pure gold (İ. Gündag Kayaoğlu, *Tombak*, Istanbul: 1992, p. 2). The dating of the present piece is suggested through comparison with the palmettes on a parcel gilt silver incense burner in the Türk ve İslam Eserleri Müzesi, which carries the date 1033 AH/1624-5 CE (Yanni Petsopoulos (ed.), *Tulips, Arabesques & Turbans: Decorative Arts from the Ottoman Empire*, New York: 1982, p. 48 and fig. 53).

The rivets on this piece point towards the prototype of this form, referencing the heavy stitching used on contemporary leather *mataras*, including one of near-identical form now in the Sadberk Hanım Museum [Hülya Bilgi, *Reunited after Centuries: Works of Art Returned to Turkey by the Sadberk Hanım Museum*, Istanbul: 2005, no. 48]. Another flask in the Metropolitan Museum of Art also displays its debt to leather through both its form and decoration. Metal examples such as these would have been used as emblems of rank among the elite (Stuart Carey Welch, *The Islamic World* Vol. 11, New York: 1987, p. 125). In the *Tarih-i Sultan Süleyman*, completed in 1579-80, the *matara* is shown as part of the Sultan's personal regalia alongside his sword [Esin Atıl, *The Age of Sultan Süleyman the Magnificent*, Washington, DC: 1987, p. 94].

More than mere receptacles for water, *mataras* were an essential part of Ottoman imperial finery, and alongside the appliqué leather example sent as a diplomatic gift from Murad III to the Habsburg Rudolph II, now in the Kunsthistorisches Museum, Vienna (C.28), there are examples in even more rarefied materials including gem-encrusted solid gold and rock crystal (Esin Atıl, *The Age of Sultan Süleyman the Magnificent*, Washington, DC: 1987, pp. 123-5, 128-30). A later leather *matara* in the Khalili Collection (MXD 366), of the same shape as the present example, appears to have been used to hold water from the holy well of Zamzam in Mecca. A *matara* such as the present example can be seen as the nexus of faith and rule under the Ottomans, stretching between the imperial capital in Istanbul as far as the holy city of Mecca in the distant Hijaz.

£30,000-50,000





43

**A FINE OTTOMAN SILVER-GILT
MOUNTED FLINTLOCK RIFLE
TURKEY, 18TH CENTURY**

the barrel stamped with 'Leievi', with arch-shaped sighting plate, six silver barrel bands, stock covered with red velvet, stock and barrel extensively decorated with pierced and chased silver mounts decorated with 'shams' medallions, and comprising interlacing vine motifs, rosettes, palmettes and geometric designs

148cm (58 ¾in) length

£10,000-15,000

During the rise of the Ottoman dynasty, rifles became popular weapons. They were used as early as the second Battle of Kosovo (AD 1448) and the conquest of Constantinople (AD 1453). The Ottoman forces had special units of rifle makers for maintenance and repair of the weapons which played an important role on warfare. For comparable 18th century Ottoman flintlock rifles with silver mounts in the Istanbul Military Museum, see, Aysel Çötelioglu, *Askeri Müze Ateşli Silahlar Kataloğu*, Istanbul, 2010, pp. 56, 66.



44

**A STEEL ARM GUARD
WITH THE MARK OF THE
OTTOMAN COURT ARSENAL
TURKEY, 16TH CENTURY**

formed of three steel plaques chained together, the main arm section with incised decoration consisting of a wide vertical band of elegant entwining arabesques and split palmettes against a ground of very fine spiralling decoration, recto upper centre bearing the 'Kayi-Boya' mark, the Ottoman court arsenal of St. Irene
38.5cm (15½in) length x
18.4 (7½in) max. width

£8,000-12,000

The Ottoman court Arsenal of St Irene is located in the inner courtyard of the Topkapi Palace, Istanbul. This high quality armguard is very likely to have been made for a member of the ruling elite.

For a comparable 16th century Ottoman steel leg-guard in the Furusiyya Art Foundation Collection, see Bashir Mohamed,

The arts of the Muslim Knight, Skira, Milan, 2007, p. 305.



45

**A RARE PAIR OF PORTRAITS DEPICTING AN
OTTOMAN SULTAN AND SULTANA**
CONTINENTAL SCHOOL, 17TH CENTURY

oil on copper, framed

sight-size; 46.6cm x 16.5cm (18 1/4in x 6 1/2in)

£4,000-6,000



46

A SMALL OTTOMAN YATAGHAN
TURKEY, LATE 18TH/ EARLY 19TH CENTURY

with gently curving single-edged steel blade, the hilt and
scabbard mounted in repoussé silver profusely decorated in
relief with repeat *rocaille* floral design

42.5cm (16 3/4in)

Yataghans of this size are rare. For similar examples, see Christie's,
Art & Textiles of the Islamic and Indian Worlds, 8 April 2011, lot 458;
and, *Islamic Art and Manuscripts*, 12 October 2004, lot 55.

£500-700



47

**AN OTTOMAN SILVER AND
METAL-THREAD EMBROIDERED
LEATHER WALLET**

TURKEY, DATED 1766

the red Moroccan leather of rectangular form with cusped flap, profusely embroidered with stylised floral designs, the flap revealing 'Constantinople 1766' on the inside

10cm x 17.3cm (4in x 6 ¾in)

£4,000-6,000



In the eighteenth century at the height of *The Grand Tour*, Constantinople became a prime destination for the European elite. They were fascinated by the city, its culture and in turn anything Turkish became very fashionable – the French term *Turquerie* was born. These beautifully designed wallets were produced as souvenirs for The Grand Tour.

48

**AN OTTOMAN SILVER DISH WITH THE TUGHRA
OF SULTAN ABDULHAMID II (R. 1876-1908)**

TURKEY, DATED 1863

of shallow form, incised decoration consisting of stylised wave motifs radiating from a central roundel, stamped with *tughra* and the initials 'B.C.'

25.7cm (10 ¼in) diameter

Note: For related examples of Ottoman silver produced under Sultan Abdulhamid II, see G. Kurkman, *Ottoman Silver Marks*, Istanbul, 1996.

£1,500-2,000





49

JEAN FRANCOIS PORTAELS (BELGIAN, 1818-1895)**UNE JEUNE TURQUE**

oil on panel, signed centre right: *J. Portaels*, depicting a young Turkish lady
62cm x 46.5cm (24³/₈in x 18³/₈in)

Provenance: Formerly in the collection of a senior diplomat, acquired from Ader-Tajan, Paris, in 1988.

Note: Jean-François Portaels was a prominent 19th Century Belgian artist and is regarded as the founder of the Belgian Orientalist school. He travelled extensively in the Middle-East and frequently portrayed Oriental Women.

The critic Edmond Louis de Taeye noted, 'Portaels is and will remain the painter of wordly elegance and feminine grace....His portraits always have great allure.... In the evolution of art in general, J. F. Portaels, as the head of a school [first of the Ghent Academy and later of the Brussels Academy], can immediately be placed side by side with François Navez.'

This painting will be included in the artist's forthcoming Catalogue Raisonné being prepared by Antoinette De Laet.

£2,000-3,000

50

A MAMLUK-REVIVAL GLASS MOSQUE LAMP**19TH CENTURY**

of bulbous form with trumpet mouth on a splayed foot, with six suspension rings, colourless glass with a brown tinge enamelled in red, blue and green, with three registers, the lower register [foot] bearing emblems containing a double Eagle, alternating with trefoil motifs, the central register bearing wide inscriptions in *thuluth*, the upper register with further wide inscriptions in *thuluth* alternating with roundels bearing diminutive lines of inscriptions
39cm (15³/₈in) high, max diameter 22cm (8³/₈in)

Provenance: Formerly in the collection of a senior diplomat.

Note: This striking mosque lamp is inspired by an original Mamluk glass mosque lamp. The neck aptly bears parts of verses from the Qur'an's 'Chapter of Light' and the body bears benedictory sayings to the Mamluk ruler, Sultan Nasir Muhammad ibn Qalaun.

For an original Mamluk mosque lamp with almost identical decoration in the Metropolitan Museum of Art, see access. no. 17.190.991.

£8,000-12,000





Ulisse Cantagalli (Florence, 1839-1901) was the Italian equivalent to Edmé Samson (see note to subsequent lot) and founded his workshop in 1878. He was equally inspired by ancient masterpieces, including majolica, European and Islamic pottery.

This striking bottle is inspired by a very rare Iznik bottle dated to circa 1535-40 in the Victoria and Albert Museum, see inv. no. 70-1866 (see. J. Raby and N. Atasoy, *Iznik: The pottery of Ottoman Turkey*, 1989, plate 320).

51

**A FINE CANTAGALLI POTTERY BOTTLE DECORATED
IN WHITE TULIPS AND GREEN CINTEMANIS AFTER
AN EARLY IZNIK MASTERPIECE**

ITALY, 19TH CENTURY

of bulbous form on a splayed foot, with long neck moulded
with raised circular thumb rest, rising to a slightly flaring
mouth, underglaze decoration consisting of a repeat
symmetrical design of double white tulips and single
turquoise *cintemanis* on a dark blue ground, Cantagalli
mark, in the form of a cockerel, on base

31cm (12 ¼in) high, 13.4cm (5 ⅜in) max. width

£8,000-12,000



Edmé Samson (Paris, 1810-91) was a celebrated French producer of porcelain and pottery. He is renowned for his highly refined ceramics, often inspired by ancient masterpieces.

The design on this bowl is identical to two magnificent early Iznik bowls attributed to the artist, 'Master of the Knots' and dated to circa 1510. One is in the Louvre Museum, inv. no. 7880-92, and the other is in the Victoria and Albert Museum, inv. no. C.1981-1910 (see J. Raby and N. Atasoy, *Iznik: The Pottery of Ottoman Turkey*, 1989, plates. 94 and 95).





52

**A SUPERB HEMISPHERICAL SAMSON POTTERY FOOTED BOWL AFTER AN
EARLY IZNIK 'MASTER OF THE KNOTS' MASTERPIECE
FRANCE, 19TH CENTURY**

of rounded form on a slightly flaring foot, profusely decorated in under-glazed cobalt blue on a white ground with intertwined *rumis*, knots and saz leaves, base signed with Samson mark

22cm (8⁷/₁₆in) high, 42.8cm (16⁷/₁₆in) diameter

£8,000-12,000



53

MUZAFFAR AL-DIN SHAH (R. 1896-1907)
QAJAR PERSIA, CIRCA 1900

oil on canvas, unsigned, representing the shah in his military uniform holding the hilt of his sword in his left hand
 70.5cm x 50cm (27 3/4in x 19 3/4in)

Note: The fifth ruler of the Qajar dynasty, Muzaffar al-Din Shah, is depicted here wearing his standard military uniform of the period, including a black astrakhan hat with diamond aigrette.

£5,000-7,000



Note: For an almost identical tile, see Christie's, *Art of the Islamic and Indian Worlds including Oriental Rugs and Carpets*, 26 April 2018, lot 111.



54

A QAJAR MOULDED POTTERY TILE
PERSIA, 19TH CENTURY

of rectangular form, underglaze painting in polychrome, depicting lovers meeting in a garden watched by their companions, on a floral field with buildings in the background, a raised border of birds and flowers along the top
 33cm x 37.8cm (13in x 14 7/8in)

Provenance: Private Scottish collection.

£2,000-3,000

55

A PORTRAIT OF NADIR SHAH (R. 1736-1747)
PERSIA, LATE 18TH/ EARLY 19TH CENTURY

gouache on card, depicting Nadir Shah, in his bejewelled courtly regalia, a dagger held in his belt and a sword in his left hand, within a landscape
 18.9cm x 14.5cm (7 1/2in x 5 3/4in)

£2,000-3,000

56

A PAIR OF QAJAR MOULDED POTTERY TILES
PERSIA, 19TH CENTURY

each of rectangular form, moulded and decorated in underglaze polychrome with a prince out hawking on horseback within a landscape
 37cm x 25cm (14 1/2in x 9 3/4in)

Provenance: Formerly the collection of a senior diplomat.

£1,200-1,500





57

**TWO QAJAR LACQUERED PAPIER
MACHE PENBOXES (QALAMDAN)
PERSIA, 19TH CENTURY**

of typical form with sliding aperture, the larger one decorated with a lady holding a cup and a flower with a dog at her feet within a landscape and ruin behind, signed on the upper middle part, the smaller one decorated with rose and nightingale or *gul-o-bulbul* designs on a dark ground

longest: 22.8cm (9in) long

smallest: 17cm (6 ¾in) long

£1,500-2,000

58 ^A

**TWO QAJAR LACQUERED LEATHER
PAPIER MACHE BOOK COVERS
PERSIA, 19TH CENTURY**

with central reserves of lovers on white grounds adorned with peacocks and flowers within script borders, the opposing sides with panels of script on red and gilt grounds; one comprising front cover only, framed; the other comprising front and back cover, unframed (2) each 46cm x 31cm (18 ½in x 12 ¼in)

Provenance: Formerly the Estate of of the Late General Sir John Swinton K.C.V.O., O.B.E, D.L. (1925-2018).

£100-200



59

**A DAMASCUS POTTERY BORDER TILE AND OTHER TILES
SYRIA, 16TH CENTURY**

of rectangular form, under-glaze decoration in blue, green and turquoise on a white ground, with tulips, flowers and arabesque, framed; the lot includes 3 Qajar tiles

23.5cm x 19cm (9 ¼in x 7 ½in) (visible tile)

Provenance: Private Scottish collection.

£100-200

60

A PAIR OF DAMASCUS POTTERY TILES
SYRIA, 18TH CENTURY

square, underglaze decoration in turquoise, blue and green on a white ground with a central carnation enveloped by prunus branches and tulips

25.3cm x 25.4cm (10in x 10in)
£800-1,200



61

A BOXED OTTOMAN MECCA COMPASS
AND QIBLA INDICATOR
TURKEY, CIRCA 1930S/40S

within a black-stained wooden encasement with gilt borders and a crescent moon to the centre, opening to reveal an aerial view of the *al-Masjid al Haaram* Mosque in Mecca above, painted on paper, and an encased compass, qibla indicator below

26.3cm X 17.9cm (10½in x 7in)

£800-1,000

62

A COLLECTION OF PRESS
PHOTOGRAPHS RELATING TO
STATE VISITS TO SAUDI ARABIA
21 PHOTOGRAPHS AND 3
POSTCARDS

21 press photographs including images of King Saud, King Saud and President Eisenhower, King Saud and President J. F. Kennedy, King Saud and President Nasser, King Faisal and President Johnson, King Saud and President Mitterrand, the lot includes 2 postcards of Mecca various sizes, largest 20.5cm x 25.3cm (8½in x 10in)

£1,500-2,000





63


**A GREY SCHIST FIGURE
OF A STANDING BUDDHA
NORTHWESTERN INDIA,
GANDHARA, 2ND/ 3RD CENTURY**

finely carved with cascading folds of fabric, face partially missing from the bottom of the left chin to the upper left cheek, pair of heavy lidded eyes, centred by a raised *urna*, the hair in wavy lock over the prominent *ushnisha*, mounted 55.9cm (22in) high

Provenance: Private French Collection, acquired from the Le Breton Gallery in the late 1960s.

Accompanied by a French cultural property passport no. 188247.

£10,000-15,000



This finely carved stone statue depicts the Buddha, clad in cascading folds of fabric, clinging lightly to the contours of his body; particular attention has been given to the hair and face, and his heavy-lidded eyes emanate a sense of serenity and benevolence. This piece and the following lot represent beautiful examples of the Graeco-Buddhist style; such statues were commonly seen in the religious precincts of Gandhara, the birthplace of some of the most iconic and important works of Buddhist art.

Ancient Gandhara, nestled in the snowy peaks and lush valleys of the Hindu Kush, was a meeting place between East and West. The region's strategic position encouraged successive waves of foreign invaders, whose cultures were aptly adopted and re-contextualised by the local population. This dynamic multiculturalism brought forth sculpture of incredible sophistication, melding the complex nontheistic world of Buddhism with the idealism of the Hellenistic art of the Greek settlers, who had been first lead into the region by Alexander the Great. This Indo-Greek population remained in contact with the Mediterranean world throughout antiquity, and through them the precepts of Buddhism became known to philosophers like Phyrro and Onesicritus, and even to early

Church Fathers like Clement of Alexandria. This syncretic relationship also produced the first anthropomorphic depictions of the Buddha – who had previously been represented only in symbols, like the Bodhi tree or the empty chair – and so represents an important turning point in the history of Asian art, the impact of which would spread as far as Thailand and Japan. As the Dalai has put it:

'One of the distinguishing features of the Gandharan school of art that emerged in north-west India is that it has been clearly influenced by the naturalism of the Classical Greek style. Thus, while these images still convey the inner peace that results from putting the Buddha's doctrine into practice, they also give us an impression of people who walked and talked and slept, much as we do... These figures are inspiring because they do not onely depict the goal, but also the sense that people like us can achieve it if we try.'

For a very similar figure and pose, originally found in Gandhara and attributed to Kushan period 200-450 AD, on display in the Victoria and Albert Museum, see inv. no. IS. 70-1949.

64†

**AN OVER LIFE-SIZE FINE GREY SCHIST HEAD OF BUDDHA
NORTHWESTERN INDIA, GANDHARA, 2ND/ 3RD CENTURY**

finely carved with gentle bow-shaped mouth, straight nose and heavy-lidded elongated eyes centred by a raised *urna*, the hair in wavy locks over the prominent *ushnisha*, mounted

32.5cm (12½in) high

Provenance: Virginia Patton Moss (1925-2022), acquired in circa 1968.

£20,000-30,000

Virginia Patton Moss (1925 – 2022), known as Ginny, was born in Cleveland, Ohio. Her zest for life and vibrant personality soon landed her an acting role in Hollywood, where as a teenager she was signed to Warner Bros. by Frank Capra. As a young movie starlet, she appeared in numerous theatre productions and movies, including the heart warming *It's a Wonderful Life*, where she played Ruth Dakin Bailey alongside Jimmy Stewart. On its initial release the film had limited success however it subsequently went on to become an iconic Christmas classic and one of the best-known films of all time.

Moss's talents extended beyond movies into business, where she designed, manufactured, and distributed women's and children's clothing under her own label 'Virginia Patton of Hollywood'.



Left: IT'S A WONDERFUL LIFE 1946 RKO Radio Pictures film with James Stewart and Virginia Patton Moss.
Image ©Pictorial Press Ltd / Alamy Stock Photo



This striking Grey Schist head of Buddha comes from Moss's personal collection and was acquired on one of her many travels with her husband, Cruse.

Cruse Watson Moss (1926-2018) was a very successful businessman in the Motor industry and set up plants and mergers world-wide. Between 1960 and 1970 he was President of Kaiser Jeep Corporation and it was during that period, his business travels took him and Ginny as far as Cambodia, Egypt, India and Pakistan. Whilst Cruse was busy negotiating, Ginny would venture out into the country alone and learn about the culture of the country. Her enquiring mind brought about the acquisition of many artworks, of which this fine Buddha Head was one of them. It was while she accompanied her husband on a business trip to Pakistan in circa 1968, that Ginny acquired this Buddha Head and brought it back to the USA.

Marrying at 24, to the love of her life, Cruse Watson Moss, Moss left the movie world to settle in Ann Arbor, Michigan. Throughout her life she was dedicated to family, community and culture. She volunteered in her children's schools, performed as a concert pianist and served on the boards of museums and institutes, including the Stearns Collection of Musical Instruments and the Archaeological Institute of America. She also worked as a docent of the University of Michigan Kelsey Museum helping to provide an educational service for the visiting public.





65

**A GREY SCHIST FRAGMENTARY RELIEF
NORTHWESTERN INDIA, GANDHARA,
3RD/ 4TH CENTURY**

carved in relief with devotees under an arch
33cm (13in) length

Provenance: The collection of Benjamin Everett Gill (1838-1901).
Thence by descent.

Note: For a more complete relief with scenes from the Buddha's Life on display at the Victoria and Albert Museum, see inv. no. 342-1907.

£800-1,000

Benjamin Everett Gill (1838-1901) from Aberdeen was a shipwright with Hall, Russell & Company. He built and sailed to Japan in 1869 on the Jho Sho Maru with Thomas Blake Glover who had commissioned the vessel. After they arrived in Nagasaki in January 1870, Thomas B Glover sold the boat to the Kumamoto Domain and that started the Japanese navy. A collection of Asian Art was brought back to Scotland by 1884 when Benjamin E Gill got married. The illustration shown Benjamin E Gill in Nagasaki in the early 1870s.

The collection was passed down by direct descent to the current owner's father and mother, Michael Peter Gill (1934-2015) and Shiona Airlie (1953-2023), and subsequently grew. Michael P Gill was the head of art at George Watson's College, and Shiona Airlie, who had a lifelong love of everything Chinese, its history, culture and language, was the author of *Thistle and Bamboo: The Life and Times of Sir James Stewart Lockhart* (1989) and *Scottish Mandarin: The Life and Times of Sir Reginald Johnston* (2012). Sir Reginald Fleming Johnston, KCMG, CBE was a Scottish diplomat and colonial official who served as the tutor and advisor to Puyi, the last emperor of China.

66

**A THANGKA OF AVALOKITESVARA
TIBET, 18TH CENTURY**

distemper and gold on cloth, with silk brocade mounts
120cm x 72.5cm (47 1/4in x 28 1/2in)

Provenance: Former collection of Sir Carlton and Lady King; acquired in the 1920s in India.
Thence by descent.

Note: Sir Carlton King (1878-1954) was a chief Justice in the Indian Civil Service, who finished his career in The Delhi High Court. They lived in Lucknow, Allahabad and Delhi. Summer months were spent in Nainital on the lakes. Lady King, through her mother, was related to two well-known Indian artists' families: the Daniells and Princepts. The Kings retired back to England, Hampshire, in the 1930s and brought the Thangka to the UK at that time.

£400-600



INDIAN
WORKS
OF **ART**





67

A RUBY BIRD PENDANT OR HAIR ORNAMENT
SOUTH INDIA, TAMIL NADU, 19TH CENTURY

of circular form with small suspension hoop, the gold openwork frame set with rubies, emerald and quartz, forming a bird design to the centre, verso engraved

4cm (1.5in) diameter

£800-1,000



69

AN INCENSE BURNER IN THE FORM OF A POMEGRANATE
INDIA, 19TH CENTURY

formed of a pomegranate-shaped burner standing on a tray, with pointed finial, four sets of chain attachments

516gr., 19.5cm (7 $\frac{7}{8}$ in) high, 13.5cm (5 $\frac{3}{8}$ in) diameter

£300-500

68

A SILVER ROSEWATER SPRINKER
INDIA, 19TH CENTURY

of typical form with floral finial, stamped on base with maker's mark

233gr., 25cm (9 $\frac{7}{8}$ in) high, 7.5cm (3in) max diameter

£500-700



70

**B. MAJUMBDAR
(INDIA, 20TH CENTURY)
RIVER SCENE WITH
SANDALWOOD TREE**

oil on canvas, signed
and dated lower left
'B. Majumdar 42'

49.5cm x 67cm (19 ½in
x 26 ¾in)

£300-500



71

**AN INDIAN BRASS LOW TABLE
CHAGANAL & VRAIJLAL TRIBHOVAN, INDIA, GUJARAT,
VISNAGAR, CIRCA 1898-1905**

of square form on four paw feet, the metal mounted borders with
scrolling floral designs, old label on verso with makers details.

53cm x 53cm x 49cm (20 ¾ in x 20 ¾ in x 19 ½ in)

Literature: A. Jaffer, *Furniture from British India and Ceylon*, London,
2001, p.312, for a similar silver-covered example.

£600-800





72

A SILVER REPOUSSÉ THREE-PIECE TEASET WITH MAKERS MARK 'VK'
NORTHWEST INDIA, KUTCH OR BOMBAY, CIRCA 1890

comprising a teapot, double-handled sugar bowl and milk pourer, each profusely decorated in low relief with scrolling floral vines, animals, fish-scale handles, surmounted with elephant finials, each with one with a bare shield on its body, each stamped 'VK' on base

largest: 13.5cm (5 1/4in) high 20cm (7 7/8in) length, 10cm (4in) depth

Literature: Wynyard Wilkinson, *The Makers of Indian Silver 1858-1947*, London, 1987, p. 70, for other silver stamped with 'VK'.

Note: For a very similar 3-piece tea set on display in the Victoria and Albert Museum, see accession nos. 162,163 and 164-2007.

£3,000-5,000



73

**A RARE MUGHAL SILVER REPOUSSÉ FLOWER FLASK (GULDAN)
NORTHERN INDIA, 17TH CENTURY**

of bulbous form on an upright ring-foot, with long cylindrical neck rising into a flaring short spout, the body profusely decorated in repoussé with spiralling bands alternately narrow and undecorated, and wider ones decorated in relief with floral scroll with animal and bird designs, the neck decorated with a repeat pattern of cusped and lobed cartouches containing flowers and animals, the spout with a repeat design of lotus petals

598gr., 21cm (8 ¼in) high

£10,000-15,000

This *guldān* or flower flask is rare. There is only one other known published flask that is almost identical in terms of size (21cm high), technique applied and detailed decoration, which is in the Jagdish and Kamla Mittal Museum of Indian Art (see Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997, pl. 9, inv. no. 76. 1289). Zebrowski attributes the Mittal flask to North India, 17th Century. Curiously, the same flask was exhibited earlier at the Victoria and Albert Museum in 1982 and attributed to Rajasthan (?), mid-18th Century, with an end note that not enough study had been made on silver manufacture before the 19th Century (see *The Indian Heritage: Court Life and Arts under Mughal Rule*, Exhibition Catalogue, Victoria and Albert Museum, 21 April to 22 April 1982, plate 341). In both cases, a 19th century attribution has been ruled out.

The shape of the *guldān* or flask is known from carving decoration of the Exterior Walls of the Kanch Mahal, Sikandra, dating to the first quarter of the 17th Century (op. cit. plates 273 and 274).

In a later chapter of Zebrowski's book dedicated to *surahis* and *guldāns*, (op. cit. chapter 13) he illustrates many examples of the *guldān* shape in metalware, including bidri-ware and brass. However, in silver, the present lot and the Mittal example appear to be the only known examples in this shape.

The unusual and exquisite spiralling decoration can be compared with decoration on a cast silver shallow container, attributed to North India, 17th century (see opp. cit. plates 10a and 10b); and the decoration on a rosewater sprinkler in the Virginia Museum of Fine Arts (op. cit. plate 14).

Other examples of this flask-shape in rare mediums such as glass and gold have sold well at auction. For an example in enamelled glass, see Sotheby's, *Arts of the Islamic World*, 13th October 2004, lot 122.





74

A PORTRAIT OF A MUGHAL RULER
INDIA, JAIPUR, FIRST HALF OF THE 19TH CENTURY

gouache heightened in gold on paper, mounted on to an illuminated floral album page in colours and gold, depicting a ruler leaning on a staff facing left on a palace terrace, dressed in white, a sword and shield hanging from his gold embroidered patka

43.6cm x 28.9cm (17 1/4in x 11 3/4in)

£1,000-2,000



75

SHAH ABBAS THE GREAT (R. 1588-1629)
INDIA, DELHI, FIRST HALF OF 19TH CENTURY

gouache heightened in gold, mounted on an album page depicting Shah Abbas I standing on a palace terrace resplendent in a gold turban and jama, with his right hand gloved and holding a white hawk, gold margin rules, with later inscription in *nastaliq*, framed

28.4cm x 22.5cm (11 1/4in x 8 3/4in)

£800-1,200

76

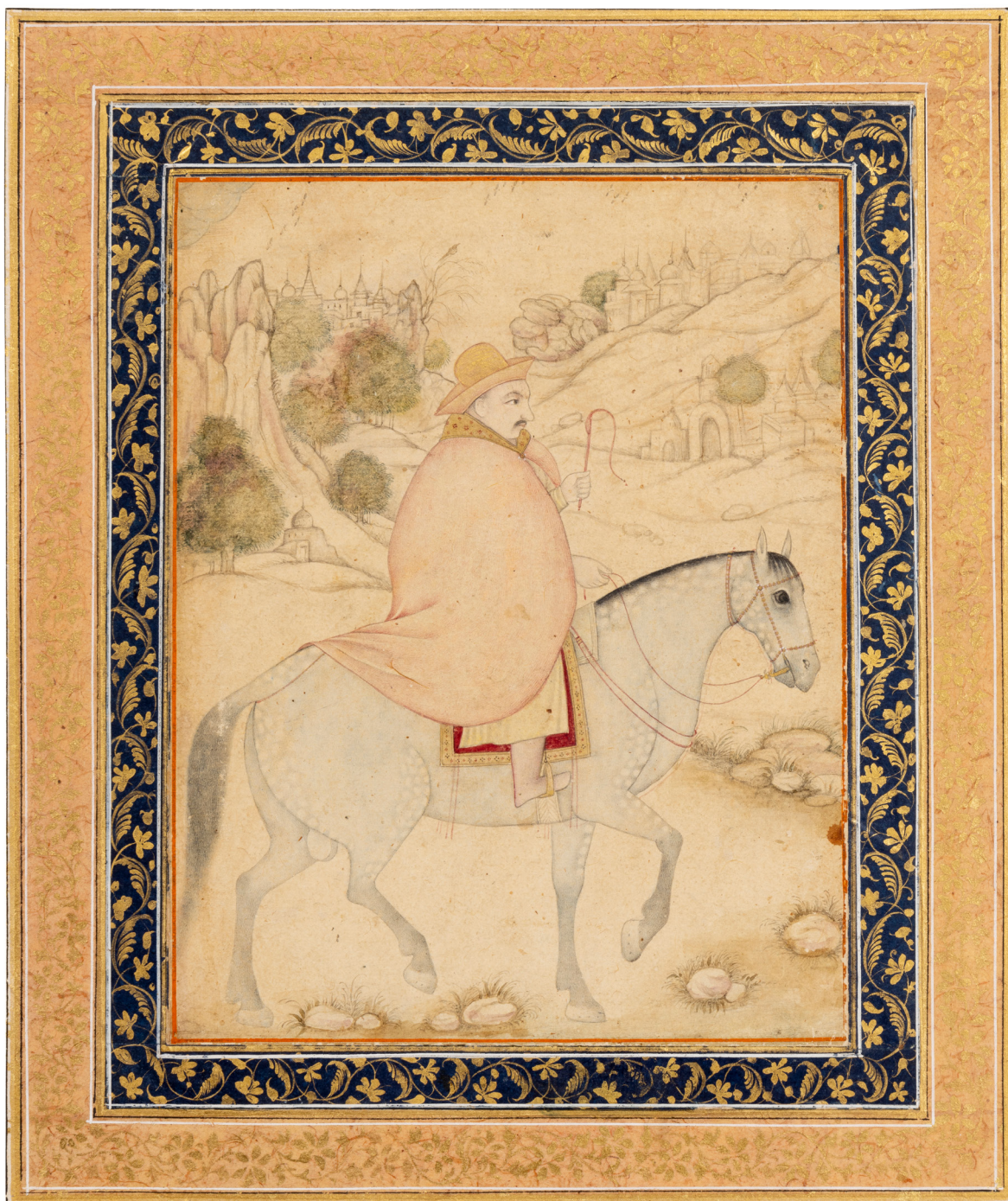
MAHARAJA AJIT SINGH RATHORE
OF MARWAR (1679-1724)
INDIA, CIRCA 1800

gouache on paper heightened in gold, depicting the maharaja in a bright red *jama*, fastened with a green sash with a *katar* to his side, part of a black shield behind, bejewelled and with a green halo, all against a graduating blue ground, mounted, glazed and framed sight-size; 27.5cm x 19.5cm (10 7/8in x 7 7/8in)

Provenance: Ex-collection of US Ambassador David Morgan Bane (1915-2004). Acquired during his final posting in Bombay in the mid-1970s.

£1,000-1,500





77

**A EUROPEAN TRAVELLER ON HORSEBACK IN A MOUNTAINOUS AND ARCHITECTURAL LANDSCAPE
MUGHAL INDIA, 17TH CENTURY**

pen and ink, gouache and some gold on paper, laid down on an album page, inner border with gold floral motifs on blue and buff grounds, gold sprinkled outer border

14.1cm x 10.7cm (5 ½in x 4 ½in)

Provenance: Christie's, *Important Islamic, Indian and South-east Asian Manuscripts, Miniatures and Works of Art*, 12th April 1988, lot 114 [as Mughal, circa 1650-70].

Sotheby's, *The Indian Sale*, 23rd May 2006, lot 79.

Bonhams, *Islamic and Indian Art including Sikh Treasures and the Arts of the Punjab*, 23 October 2018, lot 109.

£5,000-7,000



78

**A COPPER ALLOY PROCESSIONAL
STANDARD (ALAM)**

INDIA, DECCAN, 19TH CENTURY

cast in two *boteh*-shaped flat components, one larger than the other, the inner parts pierced with openwork qur'anic inscriptions and framed within engraved calligraphic bands, six mythical dragon heads or *makara* protruding from the upper sides, all on a bulbous vertical pole, mounted on a wood stand

47cm (18 ½in) high

Provenance: Acquired Christie's, *Arts and Textiles of the Islamic and Indian Worlds*, London, 28 April 2017, lot 317.

£2,000-3,000



79

A MUGHAL JADE ARCHER'S RING
INDIA, 19TH CENTURY

of typical form in light green jade, with undeciphered carved inscriptions to the front
ring size Z

£600-800



80

**A GOLD-DAMASCENED INSCRIBED
STEEL PUSH DAGGER (KATAR)**
INDIA, DATED AH 1235/ AD 1819-20

of unusually elongated form with double cross-bar between the handles, the bars and handle profusely overlaid in gold with inscriptions in *nastaliq*, with repeat meandering floral decoration along the borders

53cm (20 $\frac{1}{2}$ in) long

Text: The long inscriptions on the arms of the hilt comprise a repeat of the *Nadi* 'Ali Quatrain.

In a cartouche on the inside of one of the arms, the owner's name 'Javid(?) Singh' and on the other arm the date.

£3,000-5,000



81

AN ILLUSTRATED FOLIO FROM A JAIN MANUSCRIPT SOUTH INDIA, 19TH CENTURY

gouache on paper, depicting Mount Meru surmounted by a golden temple, 4 lines in black *devanagari* script below, verso with further inscriptions, glazed and framed

26cm x 11.3cm (10 ½in x 4 ½in)

£800-1,000



82

HINDU WARRIORS INDIA, PROBABLY TRICHONOPOLY, CIRCA 1850

gouache on mica, mounted on paper, depicting a Hindu deity with a bow and arrow seated on the shoulders of another deity
 sight-size; 15.5cm x 11cm (6 ½in x 4 ¼in)

£800-1,000



83

A PAIR OF KALIGHAT PAINTINGS**INDIA, CALCUTTA, LATE 19TH/ EARLY 20TH CENTURY**

gouache on paper, one depicting Shiva and Parvati sitting on a bull, enthroned, and the other depicting a seated Shiva, each glazed and framed

sight-size: 47cm x 35cm (18 1/2in x 13 3/4in)

£1,500-2,000





INDIAN PAINTINGS

FROM THE COLLECTION OF

WILLIAM & MILDRED ARCHER

Mildred and William Archer
Photo: Private Collection

W.G. ('Bill') Archer (1907-79) and Mildred ('Tim') Archer (1911-2005) were among the leading twentieth century scholars and collectors of Indian paintings. Both had studied History at university: he at Cambridge, she at Oxford. After their marriage in 1934 they left for India, where Bill had already served for three years in the Indian Civil Service. His various postings took them initially to live in remote rural regions of Bihar, where they became fascinated by the life, art and poetry of local villagers and tribal peoples such as the Uraons and Santals. Bill, himself a poet, made sensitive translations of their songs, which would appear in several later publications. He also became a discoverer of the Mithila mural painting tradition, and a keen collector of various types of eastern Indian folk or bazaar paintings, whose bold simplifications and vivid colouring appealed to his modernist tastes. The Archers' collecting of Indian art, as well as their extensive later scholarly writings, were in large part an expression of their deep knowledge and abiding love of India and its peoples, formed during the years they spent there before Indian Independence in 1947.

In the early 1940s the Archers moved to the major urban centre of Patna, where Bill served as District Magistrate at a difficult time of civil unrest. Unlike E.M. Forster's stiff, Club-dwelling English types in *A Passage to India*, they befriended like-minded members of the local Indian intelligentsia and met some distinguished connoisseurs of Rajput court paintings of the Mughal period (16th to 19th centuries). Bill now became enthused by the refined and romantic paintings of Guler and Kangra, among other court styles of the old Punjab Hill kingdoms. These Pahari ('Hill') schools would become the main focus of his studies and collecting in later years. In 1948, after a final ICS posting to the Naga Hills of Assam, the Archers returned to England. Bill was appointed Keeper of the Indian Section at the Victoria & Albert Museum and remained there for ten years. In 1973, six years before his death, his magisterial survey of the Pahari schools, *Indian Paintings from the Punjab Hills*, was published, and *The Hill of Flutes*, his book on the life and poetry of the Santals, appeared the following year.

Mildred meanwhile had begun in the 1950s her great work of reordering the rich but neglected paintings collections held by the India Office Library (now part of the British Library). Over the years, she published a long series of major

catalogues, as well as pioneering studies of Company school paintings (made by local Indian artists for European patrons) and of British artists working in India during the 18th and 19th centuries. In her final book, *India Served and Observed* (1994), she brought together some of Bill's and her own reminiscences in an engaging short memoir of their early years spent in India.

The Archers were held in great respect and affection by all devotees of Indian art. Warm, sociable and generous with their knowledge, they gave valuable encouragement and advice to many younger students of Indian painting. I first met them in 1974, when Bill was an examiner for my London MA dissertation on an aspect of Rajasthani painting. An invitation followed to visit them at home for an evening *chota peg*. They received me very cordially and I felt honoured when they brought out some of their fine Pahari pictures for an enjoyable informal viewing. Bill also gave me wise advice about a topic for my doctoral thesis, urging me to continue my first tentative work on the Mewar school. He said it needed a proper study, and Udaipur was the most beautiful place in India in which to do research. He also exhorted me to waste no time in writing it up afterwards. Both Archers were great believers in pushing on and getting a job done. In later years, Tim (Mildred) often asked me politely how it was going. I did finish it — in between my museum work — before the century ended.

Dr. Andrew Topsfield

Former Keeper of Eastern Art, Ashmolean Museum, Oxford

It has been an incredible privilege to work on this collection. I have remained as loyal as possible to the Archers' attributions.

In some cases, where I have not been able to find an attribution, I turned to Margaret Erskine for her invaluable assistance. I am incredibly grateful for her time, her input and the stimulating discussions on the cataloguing of the lots.

The short anecdotes have mainly been drawn from the Archers' autobiographical book, *India Served and Observed*, 1994.

Kristina Sanne, Head of Sale





POPULAR PAINTING

84

TWO JAGANNATH TEMPLE PAINTINGS INDIA, ORISSA, PURI, CIRCA 1900-20

each varnished gouache on cloth, mounted,
one inscribed on verso: *Cat. No. 306*; the lot
includes two circular varnished cards

37cm x 29cm (14 ½in x 11 ½in)

Exhibited and Literature: Mildred Archer,
Indian paintings from court, town and village,
Arts Council of Great Britain Touring Exhibition
Catalogue, 1970, no. 50.

£400-600

Lots 84 - 89 depicting the Jagannath trio were the first paintings William Archer collected in the early 1930s. He happily stumbled across them outside the Jagannath Temple when he was attending a Conference at Puri in 1933. Puri is a pilgrimage centre and local shops, to this day, sell paintings in large quantities of the 'Jagannath trio' to pilgrims and visitors as souvenirs. These works are often characterised by three figures: Jagannath, his brother Balabhadra [Balarama] and little sister, Subhadra. Mildred notes, '*The three gods, painted black, white and yellow, are like carved wooden posts*'. They are either presented within a shrine and temple setting or alone in a rather bold and minimalist fashion. Mildred describes these paintings as having '*qualities of masterly simplification as well as another quality - a strong bias towards vital geometry. Geometric distortions had formed an essential part of Cubism and in these strange figures with globe-like heads, he [Bill] felt a weird kinship with modern painting*'.



85

THE JAGANNATH TRIO INDIA, ORISSA, PURI, LATE 19TH CENTURY

gouache on paper laid down on card,
mounted, glazed and framed

33.5cm x 43.5cm (13 ½in x 17 ½in)

£300-500



86

THE JAGANNATH TRIO INDIA, ORISSA, PURI, LATE 19TH CENTURY

varnished gouache on cloth laid down on card, mounted
30.5cm x 40.3cm (12in x 15 ½in)

£300-500

87

TWO SMALL JAGANNATH TRIO PAINTINGS
INDIA, ORISSA, PURI, LATE 19TH CENTURY

gouache on paper laid down on card, mounted

largest 22cm x 27cm (8 $\frac{5}{8}$ in x 10 $\frac{5}{8}$ in)

Exhibited and Literature: Mildred Archer, *Indian paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, Arts Council of Great Britain, 1970, no. 48.

£200-300



88

THE JAGANNATH TRIO
INDIA, ORISSA, PURI, LATE 19TH CENTURY

gouache on paper laid down on card, inscribed with 'no. 34'

33cm x 42.7cm (13in x 16 $\frac{7}{8}$ in)

£300-500



89

FOUR SMALL JAGANNATH TRIO PAINTINGS
INDIA, ORISSA, PURI, 19TH CENTURY

gouache on paper, mounted

largest 22.6cm x 27.5cm (8 $\frac{7}{8}$ in x 10 $\frac{3}{4}$ in)

£300-500





90

'VEILED BRIDE WITH FISH' BY A MAITHIL KAYASTH WOMAN
INDIA, BIHAR, DARBHANGA DISTRICT, DAREMA VILLAGE, CIRCA 1920-30

watercolour on paper, painted in pink, green and yellow, mounted

33cm x 24cm (13 in x 9 ½ in)

Exhibited & Literature: *Indian Paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, 1970, no. 54.

W.G. and Mildred Archer, *India Served and Observed*, London, 1994, chapter on the earthquake and discovering the murals.

£300-500



91

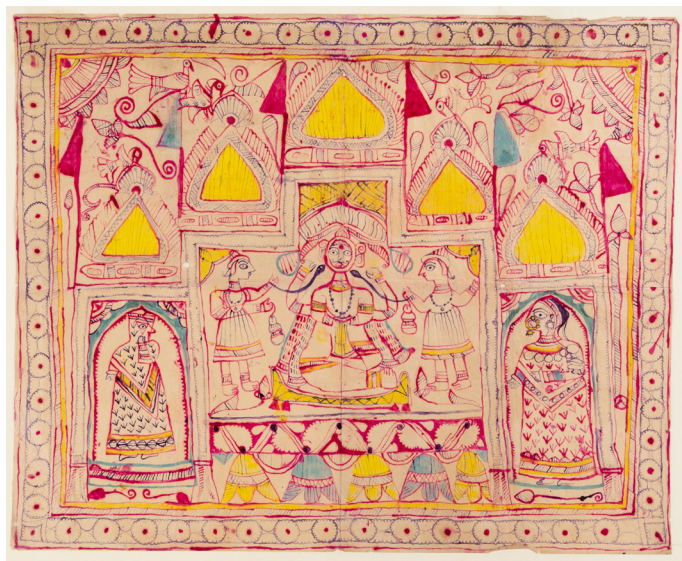
'BRIDE WITH PARROT'
BY A MAITHIL KAYASTH WOMAN

INDIA, BIHAR, DARBHANGA DISTRICT, CIRCA 1920-30

ink and watercolour on paper, laid down on card, painted in pink, green and yellow, mounted, inscribed in pencil with place of origin

33cm x 23cm (13 in x 9 in)

£300-500



92

TWO WALL DESIGNS BY A MAITHIL KAYASTH WOMAN
INDIA, BIHAR, DARBHANGA DISTRICT, CIRCA 1920-40

ink and watercolour on rice paper, laid down on card, each mount inscribed in pencil with place of origin and house: *House of B. Sripat Mallik*

each 32.5cm x 40.5cm (12 ½ in x 16 in)

£400-600

The present lot and the following three Brides (lots 90-94) are charming and vibrant 'aide memoires' for murals in the *kohbar* or marriage chamber of the houses of The Maithil Kayasth and were collected by William Archer in 1934.

The murals were designed to give the bride and groom prosperity, good fortune and fertility and were always painted by women. The women would bring their 'aide memoires' with them when they married to help them

decorate the walls of their marital home accordingly.

On discovering the murals after an earthquake in 1934, William Archer writes 'They (the women) portrayed their main subjects with a shrill boldness, with savage forcefulness. Not for them the frail and whimsical fancies of a floating world....I was astonished to see a figure of a bride, her veil a robust triangle, her face a single huge eye.....here was Picasso naked and unashamed.'

93

'VEILED BRIDE WITH PARROT' BY A MAITHIL KAYASTH WOMAN
INDIA, BIHAR, DARBHANGA DISTRICT, DAREMA VILLAGE, CIRCA 1920-30

ink and watercolour on paper, laid down on card, painted in pink, green and yellow, inscribed on mount in pencil: *House of B. Sabhapati Das*, mounted, glazed and framed

33cm x 23cm (13in x 9in)

Literature: W.G. and Mildred Archer, *India Served and Observed*, London, 1994, chapter on the earthquake and discovering the murals.

£400-600



94

'BRIDE WITH FISH' BY A MAITHIL KAYASTH WOMAN
INDIA, BIHAR, DARBHANGA DISTRICT, CIRCA 1920-30

ink and watercolour on paper, laid down on card, painted in pink, green and yellow, mounted, inscribed in pencil with place of origin

33cm x 23.5cm (13in x 9 1/4in)

£300-500

95

'AUSPICIOUS DEITEIS'
BY A MAITHIL KAYASTH WOMAN
INDIA, BIHAR, DARBHANGA, CIRCA 1920-40

stamped, red ink on paper, a wall design

41cm x 40cm (16 1/4in x 15 3/4in)

Exhibited & Literature: Mildred Archer, *Indian Paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, 1970, no. 55 (illustrated).

For a similar example, see Mildred Archer, *Indian Popular Painting in the India Office Library*, plate no. 36.

£300-400





96

'KRISHNA HOLDING HIS FLUTE'
BY A MAITHIL KAYASTH WOMAN
 INDIA, BIHAR DARBHANGA DISTRICT,
 KEOTI VILLAGE, CIRCA 1920-30

ink and gouache on paper, inscribed in pencil
 on mount with place and origin, including:
House of B. Shiva Shankar Lal, glazed and framed
 39.7cm x 31.5cm (14 3/4in x 12 3/8in)

£300-500

97

'BRIDE WITH FAN' BY A MAITHIL KAYASTH WOMAN
 INDIA, BIHAR, DARBHANGA DISTRICT, DAREMA
 VILLAGE, CIRCA 1920-30

ink on paper, inscribed in pencil: *House of B. Bengali Das*,
 mounted, glazed and framed
 39.3cm x 31.5cm (15 5/8in x 12 3/8in)

£300-500



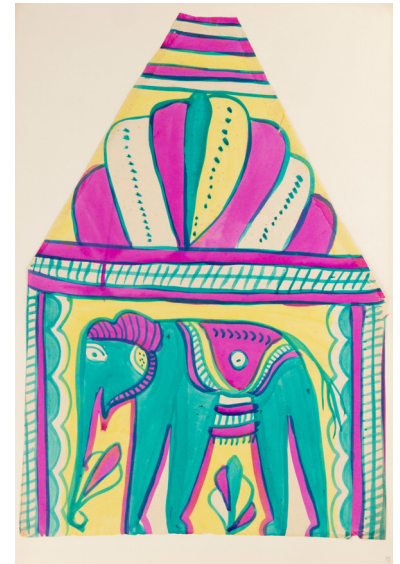
98

FOUR CASKET SECTIONS
BY BOGI LAL MALI
 INDIA, BIHAR, PURNEA
 DISTRICT, 1938

gouache on rice paper, each
 inscribed on the reverse in pencil
 with their place of origin, artist,
 titles and series 'I', mounted
 each 29cm x 43cm (11 3/8in x 16 7/8in)

£400-600

Lots 98 to 104 are a collection of brightly painted caskets and lanterns that are a form of Indian art produced by the Mali caste. The Archers collected these between 1937 and 1938, when Bill was posted to Purnea. These were mainly for use during the festival of the snake goddess, *Bishahari*. Sections of these were executed on rice paper, primarily in bright yellow, magenta and green, and mounted on to lightweight bamboo sticks. Mildred writes, 'All were brusquely simplified and it was impossible to ignore their Picasso-like affinities.'



99

**FOUR LANTERN SECTIONS BY BOGI LAL MALI
INDIA, BIHAR, PURNEA DISTRICT**

gouache on rice paper, mounted, inscribed on the reverse in pencil with their place of origin, artist, titles, series 'II', and the year 1938 when they were collected each; 51cm x 35.5cm (20in x 14in)

£400-600

100

**A MALI LANTERN SECTION
INDIA, BIHAR, PURNEA DISTRICT**

gouache on rice paper, mounted, inscribed on the reverse in pencil with their place of origin, artist, titles, series 'III', and the year 1938 when it was collected
40.5cm x 26cm (16in x 10 ¼in)

£100-200



101

**FOUR LANTERN SECTIONS
BY LABHU MALI
INDIA, BIHAR, PURNEA DISTRICT,
BARARI VILLAGE**

gouache on rice paper, mounted, inscribed on the reverse in pencil with their place of origin, artist, titles, series 'IV', and the year 1938 when they were collected each, sight: 48.5cm x 33cm (19½in x 13in)

£300-500





102

FOUR MALI LANTERN SECTIONS
INDIA, BIHAR, PURNEA DISTRICT

gouache on rice paper, mounted, inscribed on the reverse in pencil with their place of origin, artist, titles, series 'V', and the year 1940 when they were collected

each; 52cm x 38cm (20 1/2in x 15in)

£300-500



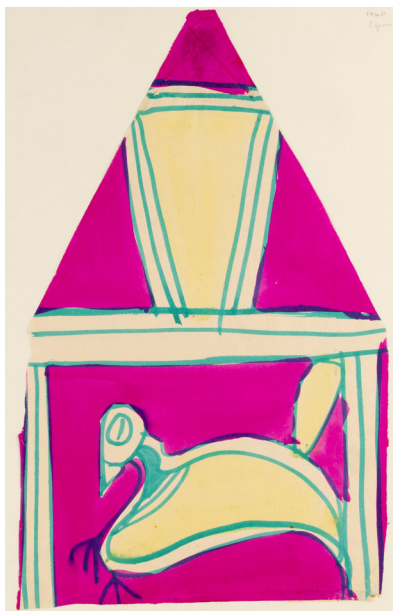
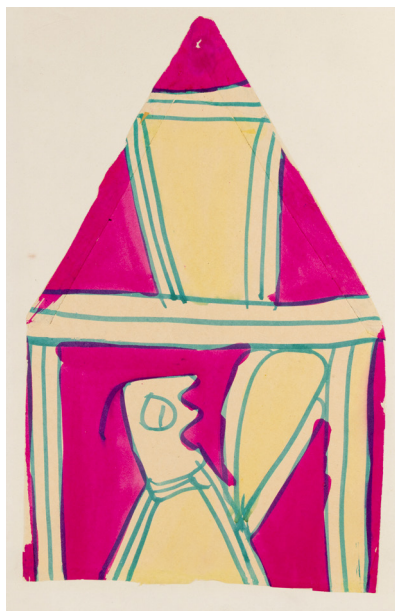
103

TWO MALI CASKET SECTIONS
INDIA, BIHAR, BHAGALPUR DISTRICT,
NATHNAGAR

gouache on rice paper, mounted, inscribed on the reverse in pencil with their place of origin, artist, titles, series 'VI', and the year 1940 when they were collected

each; 34cm x 53cm (13 3/4in x 20 7/8in)

£200-300



104

TWO MALI LANTERN SECTIONS
INDIA, BIHAR, BHAGALPUR DISTRICT,
NATHNAGAR

gouache on rice paper, mounted, inscribed on the reverse in pencil with their place of origin, artist, titles, series 'VII', and the year 1940 when they were collected

each; 43cm x 27cm (17in x 10 3/4in)

£200-300

Lots 105 to 109 were collected by the Archers between 1942 and 1946. They are scroll paintings by the Jadupatua caste of Santal Parganas, the largest tribe of Eastern India. Mildred writes, 'These scrolls were not intended for sale but rather to equip the artist for a second important function - that of a wandering minstrel.' The jadupatua would wander from one village to another, gather an audience and slowly unwind their scroll to illustrate their somewhat amateurish constructions of their legends. The scrolls illustrate subjects including the life of Krishna among the cowherds (Lots 107, 109), Death's kingdom showing the tortures of the damned (Lot 105) and a god who rules tigers, amongst others. William and Mildred were so enchanted by these scrolls that they divided them into panels for exhibition. Many examples were exhibited by the Arts Council of Great Britain throughout the country between 1967 and 1969.



105

THE TIGER GOD AND DEATH'S KINGDOM

SANTAL PARGANAS, INDIA, BIHAR, DUMKA SUBDIVISION, CIRCA 1920

sections of scroll paintings by a painting of the *chitrakar* caste, watercolour on paper, each mount inscribed with place of origin

45cm x 33cm (17 1/2in x 13in); 31cm x 20cm (12 1/4in x 7 7/8in)

Exhibited and Literature: Mildred Archer, *Indian Miniatures and Folk Paintings*, Arts Council of Great Britain Touring Exhibition Catalogue, 1967, no. 77.

Mildred Archer, *Indian paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, 1970, no. 75.

£400-600



106

A LARGE JADUPATUA SCROLL SECTION

SANTAL PARGANAS INDIA, BIHAR, CIRCA 1930

watercolour on paper

87cm x 27.9cm (34 1/4in x 10 7/8in)

£100-200



107

KRISHNA AS A COWHERD

BY SURENDRA AND BABULAL CHITRAKAR

SANTAL PARGANAS, INDIA, BIHAR, RAJMAHAL SUBDIVISION, CIRCA 1930

three sections of scroll paintings, watercolour on paper, each mount inscribed with place of origin, titled scroll section framed

42.5cm x 28cm (16 7/8in x 11in), 42.5cm x 28cm (16 7/8in x 11in), 34cm x 32.8cm (13 3/8in x 12 7/8in)

Exhibited and Literature: Mildred Archer, *Indian paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, 1970, no. 69.

£300-500



108

**A SANTAL PRIEST LOLLING ON AN ELEPHANT,
SANTAL CHIEF RIDING, AND THREE OTHER
JADUPATUA SCROLL SECTIONS**

SANTAL PARGANAS, INDIA, BIHAR, CIRCA 1930

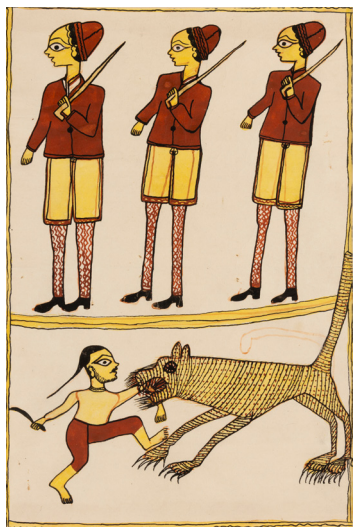
watercolour on paper, mounted

each approx. 32cm x 22cm (12½in x 8¾in)

Exhibited & Literature: Mildred Archer, *Indian Miniatures and Folk Paintings*, Arts Council of Great Britain Touring Exhibition Catalogue, 1967, no. 73.

Mildred Archer, *Indian paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, 1970, no.67.

£400-600



109

**COWHERDS, MILKMAIDS
AND KRISHNA BY SURENDRA
AND BABULAL CHITRAKAR**
SANTAL PARGANAS,
INDIA, BIHAR, RAJMAHAL
SUBDIVISION, CIRCA 1930

watercolour on paper, each
mount inscribed with place of
origin, framed and glazed; the lot
includes two further Jadupatua
paintings in the same style

largest 43 x 28 cm (16¾in x 11in)

Exhibited and Literature: Mildred Archer, *Indian miniatures and folk paintings*, Arts Council of Great Britain Touring Exhibition catalogue, 1967, no. 75.

Mildred Archer, *Indian paintings from court, town and village*, Arts Council of Great Britain Touring Exhibition Catalogue, 1970, no. 69.

£400-600



110

**AN ILLUSTRATION FROM
THE MAHABHARATA SERIES:
HARISHCHANDRA AND HIS
MINISTER KILLING A TIGER
INDIA, DECCAN, MAHARASHTRA,
CIRCA 1840**

gouache on paper

sight-size: 28.5cm x 43cm (11 ¼in x 16 7/8in)

£1,000-2,000

For several decades these types of illustrations to the Mahabharata, characterised by their monumental figures, primary colour palette and folkish style, were thought to have been executed in Paithan after the father-in-law of the collector Dinkar G. Kelkar (1869-1990) received as a payment eight hundred of the paintings from a client living in Paithan, a town in Maharashtra. However, further research shows that the paintings are from Pinguli, a small town, also in Maharashtra, further south on the coast of Goa. Pinguli is well known for its artists depicting scenes from the Mahabharata not only in paintings but in puppetry too.

For further examples in the British Museum, see A. L. Dallapiccola, *South Indian Paintings – A Catalogue of the British Museum Collections*, London, 2010, pp. 278-295.

For a very similar painting previously in the Doris Wiener Collection, see Christie's, New York, *The Collection of Paul F. Walter*, 28 September 2017, lot 644; and for an identical scene in the Metropolitan Museum of Art, New York, see accession no. 1987.424.12.

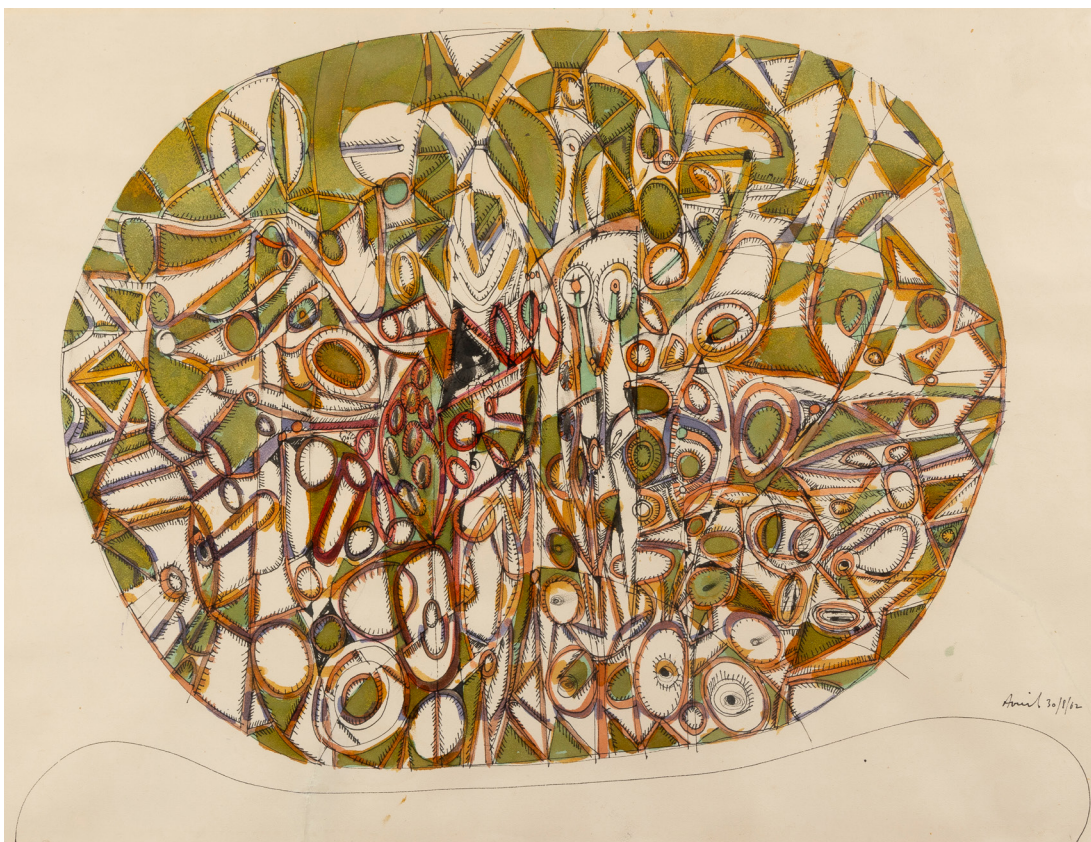
111

JAMINI ROY (1887-1972)
TWO SKETCHES

one depicting a rider on elephant, gouache on paper laid down on card; the other with two-sided sketches, one side with Krishna playing the flute, the other with a portrait of a woman, gouache on card

26cm x 31.5cm (10 ¼in x 10 ¾in);
25.5cm x 17.5cm (10in x 6 7/8in)

£500-700

112^s**AVINASH CHANDRA (INDIA, 1931-1991)**
GREEN HEAD, 1962

signed and dated 'Avinash 30/8/62 in pen (lower right), pen, ink and watercolour on paper

54 x 72cm (21 ½in x 28 ¾in)

Exhibited: The Arts Council of Great Britain, London, *Indian Painting Now*, 1965, no.32

£800-1,200

WORKS OF ART

113

FOUR NAGA BAMBOO CEREMONIAL VESSELS

INDIA, BIHAR, FIRST HALF OF 20TH CENTURY

of cylindrical form, three carved with folk figures

largest; 38cm (14 $\frac{7}{8}$ in) high

£80-120



114

THREE WOOD CARVINGS OF DEITIES

SOUTH INDIA, TAMIL NADU, 20TH CENTURY

one painted, the others plain, depicting Yashoda and Krishna

largest; 28.5cm (11 $\frac{1}{4}$ in) high

£80-120



115

AN ELEPHANT AND A PEACOCK

INDIA, RAJASTHAN, FIRST HALF OF 19TH CENTURY

gouache on arch-shaped paper

each; 7cm x 6.5cm (2 $\frac{3}{4}$ in x 2 $\frac{1}{2}$ in)

£80-120



116

THREE TERRACOTTA FIGURINES

INDIA, CIRCA 2000 BC

comprising a Harappan figure of a bull, a female bust and a female figure sitting on a stool

largest 15.5cm (6 $\frac{1}{8}$ in) high

Note: Two of the three terracotta figurines are referred to by Mildred Archer in her chapter on their time in Patna (see W.G. and Mildred Archer, *India Served and Observed*, 1994, pp 93-94). Mildred mentions these figurines as sitting on the mantelpiece whilst she is writing the chapter. The figurines belong to a group that were frequently washed up on the banks of the river Ganges and that the locals would collect. A large collection of these is in the Bihar Museum.

£100-150



**117**

A BRONZE FIGURE OF BALAKRISHNA SUCKING HIS TOE
SOUTH INDIA, TAMIL NADU, 15TH/ 16TH CENTURY

cast as a baby lying on his back and holding his right foot to his mouth

7cm (2 ¾in) high

£400-600

**118**

A BUFF SANDSTONE BUST OF A DEITY
INDIA, 10TH/ 11TH CENTURY

on stone mount, carved with naturalistic facial
 details and jewellery

18cm (7 ⅛in) high

£400-600



119

A GROUP OF FOUR BRONZE IMAGES**INDIA, TAMIL NADU, 18TH/ 19TH CENTURY**

comprising a figure of a Vaishnavite Saint, *Alwar*, a figure of *Dipa Lakshmi* and a figure of a folk Goddess; and a Decani brass finial in the form of the mythical bird, *Hamsa*

bird: 8cm high

figures: 8.5cm tallest

£400-600



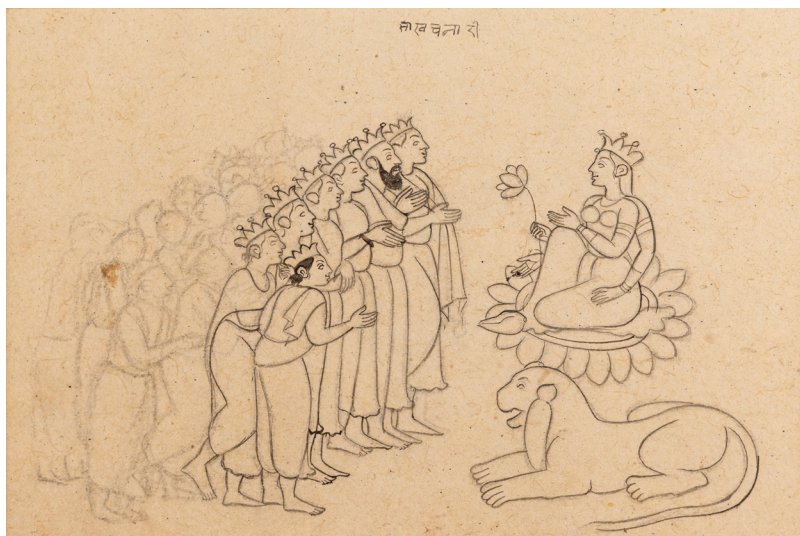
120

A CARVED WOOD ARCHITECTURAL FRIEZE FRAGMENT**INDIA, PROBABLY PUNJAB, CIRCA 1800**

rectangular, carved in relief with repeat floral designs

49.1cm x 13.5cm (19 1/4in x 5 1/4in)

£80-120



MINIATURES

121

**AN ILLUSTRATION TO THE MAKHANDEYA
PURANA: THE CREATION OF DURGA**
INDIA, PUNJAB HILLS, MANDI, CIRCA 1780

preparatory drawing, ink on paper, laid down on card, inscribed in *takri*

Folio: 19.2cm x 27cm (7½in x 10½in).

Provenance: Acquired from Ishwari Prasad, 1948. Ishwari Prasad is referred to in the Archers' biographical book, *India Served and Observed*, in Mildred Archer's chapter on their time in Patna, the extract as follows:

'Manuk [the Archers' friend] employed an old man, Ishwari Prasad (born c.1870) and his son to mount and do minor repairs to his miniatures. Ishwari was descended from Fakir Chand Lal (c.1770-c.1865), a painter who had come to Patna from Murshidabad. I came to know him well. In his spotless and white dhoti and little round black hat, he would come to our bungalow and reminisce to me about his forebears.... When Bill retired from the ICS in 1947 we purchased Ishwari's private collection, all of which is now in the India Office Library and Victoria and Albert Museum.'

£800-1,000



122

**AN ILLUSTRATION TO THE GITA GOVINDA:
RADHA AND KRISHNA IN A LANDSCAPE**
INDIA, PUNJAB HILLS, MANDI, CIRCA 1800

preparatory drawing, pencil on paper laid down on card, inscribed in English on reverse

Folio: 23.2cm x 29.5cm (9½in x 11½in).

Provenance: Acquired from Ishwari Prasad, 1948.

£400-600



123

**AN ILLUSTRATION TO THE BAGHAVATA
PURANA: KRISHNA AND THE
COWHERDS**

INDIA, PUNJAB HILLS, GULER, CIRCA 1780

preparatory drawing, ink on paper, laid down on card

Folio: 25.2cm x 32.3cm (9½in x 12½in).

Provenance: Acquired from Ishwari Prasad, 1948.

£500-700

124

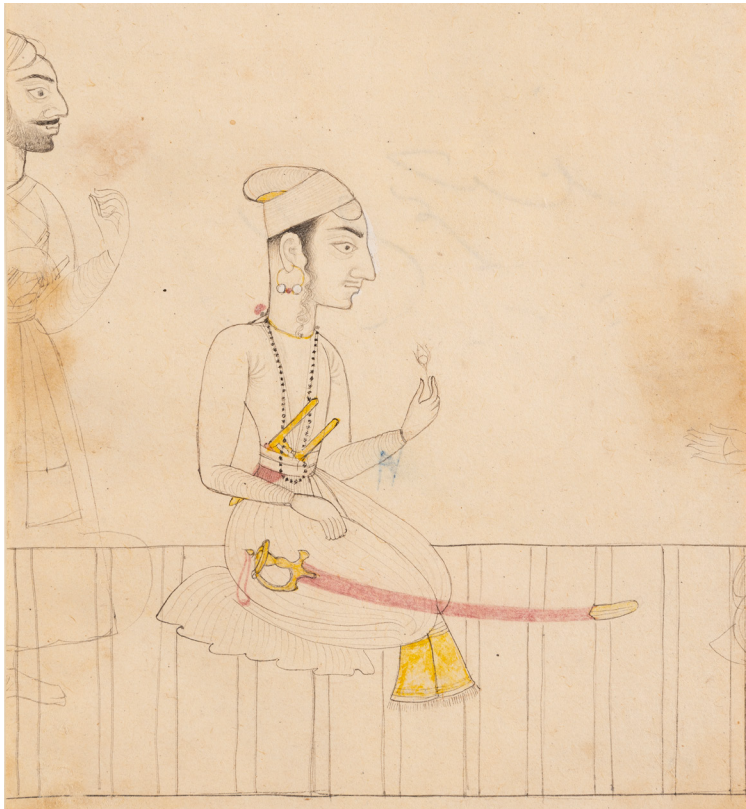
RADHA AND KRISHNA ON A BED OF LEAVES
INDIA, PUNJAB HILLS, NAHAN, CIRCA 1830

unfinished painting, pencil, ink and gouache on paper, depicting the pair of lovers, naked save for a transparent orange veil that barely disguises Radha's nudity, below them Krishna's discarded yellow cloth which covers the bed of leaves, all set within a pavilion amongst trees and storm clouds above, oval, mounted

Folio: 26.1cm x 19.4 cm (10 $\frac{1}{2}$ in x 7 $\frac{7}{8}$ in).

Note: For a very similar composition that is published from the Archer collection, see W.G. Archer, *Visions of Courtly India, The Archer Collection of Pahari Miniatures*, Washington, 1976, no. 79.

£1,000-2,000



125

THE YOUNG RAJA HAMIR CHAND OF KANGRA
(R. 1700-1747) SEATED WITH ATTENDANT
INDIA, PUNJAB HILLS, MANKOT, CIRCA 1700

preparatory drawing, pencil and watercolour on paper, mounted

Folio: 20.6 x 15.2cm (8 $\frac{1}{8}$ in x 6in)

Provenance: Acquired before 1965

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 45B.

Note: This drawing appears to be a younger version of Raja Hamir Chand in relation to the next lot.

£600-800



126

THE YOUNG RAJA HAMIR CHAND OF KANGRA (R. 1700-1747)
INDIA, PUNJAB HILLS, MANKOT, CIRCA 1700

gouache and gold on card, red border with back margin rules, Raja Hamir Chand dressed in a white *jama* faintly patterned with sprigs, wearing a rosary and pendant, kneeling on a red cushion facing right on a pink rug with vertical blue stripes, a dagger tucked into his patka and a sword across his lap, Vaishnava *tilak* marks on his forehead, all against a yellow background, mounted, glazed and framed

Folio: 20.6cm x 15.4 cm (8 $\frac{1}{8}$ in x 6 $\frac{1}{8}$ in).

Provenance: Acquired before 1965.

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 45A.

Literature: W.G. Archer, *Indian Paintings from The Punjab Hills: A Survey and History of Pahari Miniature Painting*, Oxford, 1973, Vol. I, p. 375, no. 18, Vol. II, p. 288, no. 18.

Note: Although Hamir Chand's reign was a long one there are few records at Kangra relating to these years in the first half of the eighteenth century when Kangra was mainly under Mughal rule. However, this splendid portrait relates little to the painting at Kangra but wholly to Mankot with its strong colours of yellow and red, colours that dominated Pahari painting at this time.

For comparison, see B.N. Goswamy and E. Fischer, *Pahari Masters, Court Painters of Northern India*, Zurich, 1992, no.s 38 and 39.

£2,000-3,000

127

RAJA SURAJ MAL (1613-1618)
OF NURPUR HOLDING A HAWK

INDIA, PUNJAB HILLS, NURPUR, CIRCA 1770-80

gouache and gold on card, dark blue border, depicting Raj Suraj Mal in an orange *jama*, wearing a white turban with gold aigret and black plume, draped in jewels, his left hand leaning on a green window sill whilst his right hand holds the breast of a white hawk looking up at him, crimson red background, inscribed on verso in *Takri* and in English 'Sri Rana Kalas', mounted, glazed and framed

Folio: 22.4cm x 17.2cm (8 $\frac{7}{8}$ in x 6 $\frac{7}{8}$ in).

Provenance: Acquired before 1948.

Exhibited: Circulated by the Smithsonian Institute, USA, in 1963-1964, and exhibited in Ohio, Indianapolis, Richmond, New Hampshire and Ottawa.

Wildenstein Gallery, London, 26 May to 19 June 1965.

Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 8.

Literature: W.G. Archer, *Indian Miniatures from the Collection of Mildred and W.G. Archer*, Exhibition Catalogue, Washington, 1963, pl. 45 (illustrated).

W.G. Archer, *Visions of Courtly India, The Archer Collection of Pahari Miniatures*, Exhibition Catalogue, Washington, 1976, no. 76 (illustrated).

£6,000-8,000





128

**AN ILLUSTRATION TO A NAYIKA SERIES:
A LADY SMOKING A HOOKAH UNDER A DROOPING TREE
WATCHED BY HER ATTENDANT**
INDIA, PUNJAB HILLS, KULU, CIRCA 1730

gouache on paper, heightened in gold, depicting a lady in a white gauze skirt, yellow stole, and blue and red striped trousers standing under a drooping tree, smoking a hookah with a red stem held by a maidservant, chocolate-brown background with a rim of sky above, mounted, glazed and framed

Folio: 16cm x 14 cm (6 $\frac{3}{8}$ x 5 $\frac{1}{2}$ in).

£7,000-9,000

Provenance: Acquired before 1963.

Exhibited: Circulated by the Smithsonian Institute, USA, in 1963-1964, and exhibited in Ohio, Indianapolis, Richmond, New Hampshire and Ottawa. Wildenstein Gallery, London, 26 May to 19 June 1965.

Literature: W.G. Archer, *Indian Miniatures from the Collection of Mildred and W.G. Archer*, Exhibition Catalogue, Washington, 1963, no. 30 (not illustrated).

M. Archer, *Romance and poetry in Indian paintings*, Exhibition Catalogue, Wildenstein, London, 1965, no. 28 (illustrated in black and white).

Note: For a similar example, see Sotheby's, *Arts of the Islamic and India including Rugs and Carpets*, 31 March 2021, lot 41.

For a comparable painting in the Victoria and Albert Museum, see accession no. IS.28.1954.



129

AWAITING THE LOVER**INDIA, PUNJAB HILLS, SUKET, CIRCA 1810-20**

gouache heightened in gold on paper, floral margin, pink border, depicting a lady in dark green dress and white veil sitting beside a *tambura* toying with a hookah, her shoulders covered with a dark red cloak, leaning against a mauve cushion, keeping warm with a brazier, to the left a white lampshade with burning lamp and beyond is a standing lady in mauve skirt and dark green and red veil, crimson blind above secured by a white cord, in the background grey walls with a doorway through which can be seen a pair of lights and a portion of a bed with fluttering coverlet, mounted, glazed and framed

Folio: 26cm x 19 cm (10 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in).

Provenance: Acquired before 1973.

Literature: W.G. Archer, *Indian Paintings from the Punjab Hills*, London, 1973, Vol. I, p. 423 and Vol. II, illustrated on p. 334.

W.G. Archer, *Pahari Miniatures; A Concise History*, Oxford University Press, 1975, p. 25.

£3,000-4,000





130

A RAJAH IN PROCESSION WITH HIS TWO ATTENDANTS
INDIA, PUNJAB HILLS, PROBABLY JAMMU, CIRCA 1760

gouache and gold on paper laid down on card, the ruler dressed in a white *jama*, with a gold aigret in his turban, wearing a pendant and gold chains around his neck, two attendants walking alongside him, one bearing *morchal*, verso with old owner's label

Folio: 19.7cm x 14.9cm (7 $\frac{7}{8}$ x 5 $\frac{7}{8}$).

Provenance: Acquired before 1965.

£800-1,000



131

BY A MASTER PAHARI ARTIST: A SEATED RAJA
WITH TWO COURTIERs BEFORE HIM PRESENTING A WHITE HAWK
INDIA, PUNJAB HILLS, JAMMU, CIRCA 1760-80

gouache and gold on card, red border, depicting palace terrace with a Raja dressed in a white *jama* with a pink sash around his waist, and a yellow and black fashioned turban with red aigret, holding a hookah to his mouth in his right hand, and a betel leaf in his left hand, kneeling on a white cushion with patterned sprigs, on top of a white carpet with orange floral border, by his side lies a dagger, some fruit and a plate of betel leaves, an attendant with a red turban with a *caurie* behind him, two figures seated in front of him, one in a pink turban and black aigret with white plume, gloved, and holding a white hawk, the other in dark blue spotted turban with a sword by his side, all seated on a pink and blue vertical striped carpet within a low-walled terrace with hills and skyline behind, mounted, glazed and framed

Folio: 21.4cm x 29.9cm (8 $\frac{3}{4}$ in x 11 $\frac{1}{2}$ in)

£6,000-8,000

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 100.

Note: The overall composition and soft colour palette are in the style of Nainsukh of Guler and his circle in Jammu. A lot of detail has gone into the subjects' demeanour, their turbans and fashioned hair. The symmetry of the composition is noteworthy with the striped carpet, geometric balustrade, and the contrasting soft hills behind.

Nainsukh of Guler (1710-1778), the son of the painters Pandit Seu and brother of Manaku, was one of the finest of all Pahari artists. He flourished under his patron Balwant Singh of Jammu (1724-63), a younger son of Raja Dhrub Dev.

This terrace scene may depict the ruler Raja Brij Raj Dev of Jammu (1781-1787) and similarities can be drawn with other paintings that William Archer attributes to Jammu, see *Indian Paintings from the Punjab Hills*, London, 1973, Vol. I., pp.209-211, Vol. II, pp. 156-157, nos. 60 and 67.

For a full and thorough study on Nainsukh, his family and other Pahari artists see B.N. Goswamy and E. Fischer, op. cit., Zurich, 1992.



132

AN ILLUSTRATION TO A RAMAYANA SERIES: BIRTH CELEBRATIONS

INDIA, MADHYA PRADESH,
MALWA, CIRCA 1630

gouache heightened in gold on paper, with two registers, above depicting Dasaratha, ruler of Ayodhya and father of Rama, seated under an umbrella, a priest is shown smearing his forehead amongst a line of worshippers against a red ground, the lower register depicts a dancing girl accompanied by musicians against a blue ground, mounted, framed and glazed

Folio: 17.7cm x 23cm (6⁷/₁₆in x 9in)

£2,000-3,000

Provenance: Acquired before 1948.

Exhibited: Circulated by the Smithsonian Institute, USA, in 1963-1964, and exhibited in Ohio, Indianapolis, Richmond, New Hampshire and Ottawa.

Wildenstein Gallery, London, 26 May to 19 June 1965.

Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 61.

Literature: W.G. Archer, *Indian Miniatures*, London, 1960, pl. 34 (full colour illustration).

W.G. Archer, *Indian Miniatures from the Collection of Mildred and W.G. Archer*, Exhibition Catalogue, Washington, 1963, no. 13 (black and white illustration).

133

AN ILLUSTRATION TO A RAMAYANA SERIES: RAMA AND LAKSHMANA IN A CARRIAGE PROCESSION INDIA, MADHYA PRADESH, MALWA, CIRCA 1630

gouache heightened in gold on paper, two registers, the upper register depicts Rama and Lakshmana arriving in a carriage at a palace, all against a red ground, the lower register depicts a procession led by mahouts on elephants and horses, to the right of the painting within the building sit four women, and two men standing below, mounted, framed and glazed

Folio: 18cm x 23cm (7¹/₁₆in x 9in)

Provenance: Acquired before 1948.

£2,000-3,000



134

**AN ILLUSTRATION TO THE SATSAI
OF BIHARI: MEETING OF EYES**
INDIA, MADHYA PRADESH, DATIA,
CIRCA 1770

gouache heightened in gold on card,
depicting a couple conversing within
a landscaped garden, with two square
ponds and plantain trees behind, dark
blue border inscribed in red and white in
Devanagari script, mounted, glazed and
framed

Folio: 22cm x 23.5cm (8 $\frac{5}{16}$ in x 9 $\frac{7}{16}$ in).

Provenance: Acquired before 1965.

Exhibited: Wildenstein Gallery, London, 26
May to 19 June 1965.

1967-1969 Arts Council of Great Britain
Touring Exhibition.

Loan to Bristol Museum and Art Gallery, from
1994 to 2004, no. 70.

Literature: M. Archer, *Romance and Poetry
in Indian Painting*, Exhibition Catalogue,
Wildenstein, London, 1969, no. 17.

M. Archer, *Indian Miniatures and Folk paintings*,
Exhibition Catalogue, Arts Council of Great
Britain, London, 1970 no. 14 (illustrated in
black and white).

£2,000-3,000



135

**AN ILLUSTRATION FROM
A BHAGAVATA PURANA
SERIES: KRISHNA
AND THE COWHERDS
AND THE SLAYING OF
BALARAM**

INDIA, MADHYA PRADESH,
MALWA, CIRCA 1700

gouache and gold on paper,
floral border, red margin,
mounted, glazed and framed

Folio: 19.7cm x 28cm
(7 $\frac{7}{8}$ x 11in).

Provenance: Acquired
before 1965.

Exhibited: Loan to Bristol
Museum and Art Gallery, from
1994 to 2004, no. 40.

£1,000-2,000



136

**TOWNSCAPE AFTER A WESTERN
ENGRAVING: ENGLISH GENTLEMEN
WONDERING THE MAIN STREET OF
MATHURA, A TEMPLE IN THE DISTANCE**
INDIA, RAJASTHAN, JAIPUR, CIRCA 1780

watercolour on paper, depicting a street of large houses, perhaps in Mathura, leading to a temple, Europeans in eighteenth-century costume holding long staffs walk in the street, half of which is in a deep shadow, some ride on horseback, a washerman carries his bundle, and a red palanquin is borne along, mounted, glazed and framed

Folio: 20cm x 23.6cm (7 $\frac{7}{8}$ in x 9 $\frac{3}{8}$ in).

Provenance: Acquired before 1948.

Exhibited: Circulated by the Smithsonian Institute, USA, in 1963-1964, and exhibited in Ohio, Indianapolis, Richmond, New Hampshire and Ottawa.

Loan to Bristol Museum and Art Gallery, 1994, no. 24.

Literature: W.G. Archer, *Indian Miniatures from the Collection of Mildred and W.G. Archer*, Exhibition Catalogue, Washington, 1963, no. 22 (not illustrated).

£2,000-3,000

137

**TOWNSCAPE AFTER A WESTERN
ENGRAVING: KRISHNA IN MATHURA**
INDIA, RAJASTHAN, JAIPUR, CIRCA 1780

gouache on card, depicting Krishna in a palanquin borne by ladies in a street in Mathura, other ladies carrying flower wands and garlands stroll along the pink street amongst beds of yellow and white flowers, large houses with orange blinds flank the street, in the distance can be seen the river with scarlet boats and the town of Mathura, all within a narrow yellow border, mounted, glazed and framed

Folio: 20cm x 23.6 cm (7 $\frac{7}{8}$ in x 9 $\frac{3}{8}$ in).

Provenance: Acquired before 1948.

Exhibited: Circulated by the Smithsonian Institute, USA, in 1963-1964, and exhibited in Ohio, Indianapolis, Richmond, New Hampshire and Ottawa.

Loan to Bristol Museum and Art Gallery, 1994, no. 21.

Literature: W.G. Archer, *Indian Miniatures from the Collection of Mildred and W.G. Archer*, Exhibition Catalogue, Washington, 1963, no. 21 (illustrated).

For very similar examples in the Chester Beatty Library, Dublin, see Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library*, vol. II, Dublin, 1995, nos. 7.86-7.88. They share the same fantasy views and whimsical-like figures.

£2,000-3,000

As William Archer notes, 'Jaipur was founded by Jai Singh II (1700-44), who examined plans of European cities and buildings such as Versailles. As a result, many, many engravings reached Jaipur, and local artists produced sets of views of Indian and European towns. These made use of perspective and detail.'





138

THE WASHERMAN AND HIS WOMEN
INDIA, BENGAL, MUSHIDABAD, CIRCA 1790

gouache on card, red border, depicting a washerman in a white turban and dhoti sitting smoking his pipe while his eight women are washing the clothes, beating them on stones, and spreading them out to dry, dhotis, turban cloths, skirts, and pyjamas lie stretched on the ground, in the background two white bullocks, two pink houses, and a line of dar trees against a blue sky, mounted, glazed and framed

Folio: 18.5cm x 25.4cm (17¼in x 10in)

£3,000-5,000

Provenance: Acquired before 1948.

Exhibited: 1963-1964, circulated by the Smithsonian Institute, USA, and exhibited in Ohio, Indianapolis, Richmond, New Hampshire and Ottawa.

26 May to 19 June 1965, Wildenstein Gallery, London.

Loan to Bristol Museum and Art Gallery, from 1994 to 2004.

Literature: W.G. Archer, *Indian Miniatures from the Collection of Mildred and W.G. Archer*, Exhibition Catalogue, Washington, 1963, no. 74 (black and white illustration).

M. Archer, *Romance and poetry in Indian Painting*, London, 1965, no. 73 (not illustrated).

William Archer classifies the painting under 'Company Style' with the following Note: 'A school of painting similar to that in Patna and Lucknow existed under the Nawabs at Murshidabad in the eighteenth century. With the coming of the British to Calcutta and Bengal, this was one of the first areas that began to produce pictures for the British. Studies of occupations were particularly popular with British residents.'

A EUROPEAN MISTRESS RESTING ON HER DIVAN LISTENING TO A FEMALE MUSICIAN PLAYING THE LUTE WITH AN AFRICAN YOUTH STRETCHED LOUNGING BEFORE THEM IN THE FOREGROUND

INDIA, GUJARAT, SURAT, CIRCA 1740

gouache on paper heightened with gold, dark blue border, depicting a corner interior, the pink stone patterned walls decorated with three Chinese paintings within black frames, Chinese blue and white porcelain vessels sitting above them, three dark blue neo-Classical columns, the dadoes decorated with blue marble niches, the European mistress is robed in white with gold patterned sprigs and gold trimmings and lies on her carved and gilt wood divan with her eyes closed against a green bolster, her female companion is dressed in red with gold trimmings and is playing the lute, whilst an African youth in a red dress is lounging beside her by a pot of flowers and offering sprigs of roses, verso inscribed in pencil with '1830' and 'coso', mounted, glazed and framed

Folio: 29.2cm x 34.8cm (11½in x 1½in).

Provenance: Acquired before 1967.

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 89.

Literature: Andrew Topsfield, 'Ketelaar's embassy and the farangi theme in the art of Udaipur', *Oriental Art*, XXX, 4, Winter 1984-85, pp. 350-67, Fig. 19.

£20,000-30,000

This remarkable and unique painting with its strong European and Chinese influences must have intrigued and even mystified William Archer. A date on the back of the painting is tentatively written as 1830 with a question mark and the word 'coso'. A scene springs to mind of the Archers laying down the painting on their living room floor and inviting their close knit circle of scholars and friends to discuss the attribution at their home in North London.

When the painting was on loan to Bristol Museum and Art Gallery from 1994 to 2004, the attribution given was Surat, Gujarat, circa 1740, following an article that Dr. Andrew Topsfield wrote in 1984, *op.cit.*, under Literature.

To support this attribution, it is important to explore Surat as a central trading post and to study the painting's pictorial qualities.

The city of Surat is situated in the state of Gujarat, overlooking the estuary of the river Tapi flowing into the Arabian Sea. The Portuguese arriving in 1507 recognised the importance of Surat as a seaport. The city was the most prosperous port in the Mughal Empire and it is likely that Sir Thomas Roe disembarked here when he arrived in India in 1616 as an ambassador to the court of the Mughal emperor Jahangir at Agra where he remained for three years. Roe arrived with letters from King James I, eager to gain protection for the East India Company based at Surat.

During the 18th century, Gujarat saw the emergence of Ram Singh the great navigator and architect, who was famously stranded in Holland for 18 years. When he finally returned to Gujarat, he brought back with him a curiosity for the fashion and delights of Europe, which would no doubt have impacted the curiosity of local artists.

Surat was well positioned to receive Arab sea-fairing traders travelling with commodities such as porcelain vases from far off China as pictured. Chinese glass paintings were traded, as was gold, cloth and jewels. Surat today is the leading centre for diamond manufacture.

Fine Chinese porcelain has always been much in demand across Europe and Asia and the Muslim rulers of the Mughal, Safavid and Ottoman courts were all keen collectors. The Mughal emperor Babur (r.1526-1530) had a purpose-built hall for an exhibition of Ming porcelain and his great-grandson Jahangir (r. 1605-1627) often showed pieces in the alcoves of his palace chambers. This scene, although a century later, reflects this appreciation of Chinese porcelain and Surat would have been an easy port of entry into the Indian sub-continent for traders of such pieces.

Africans are not common subjects in Indian painting rendering this painting rare. The youth pictured here is particularly well dressed with a red *jama* and a white turban decorated with an aigrette. But it is his relaxed manner and pose lounging before his mistress that intrigues the viewer. *Sidhus* or Africans came in great numbers from the East coast of Africa to the courts of India. Clearly this young African is a favourite as indicated by his manner.

The painting draws on a rather awkward corner interior scene. It appears that the artist has not quite understood perspective, something that Kutch artists mastered better in the 19th century. It is well documented that a sizeable group of 18th century European prints arrived in Gujarat, setting about a hive of activity amongst the local artists (see, B. N. Goswamy and A. L. Dallapiccola, *A Place Apart: Painting in Kutch*, 1720-1820, Delhi, 1983, p.33). The painting has a narrow black border which is characteristic of these European-influenced paintings. For further examples with the narrow black border, see *op. cit.*, plate XX, figures 19, 24 to 35.

In summary, not only was the artist influenced by European prints that were readily available but equally by the prosperous world around him, freely interpreting it with his own imagination. In this case, the artist has created a rather charming pastiche.

For another painting, originally in the Edith and Stuart Cary Welch Collection, that shares similar characteristics in terms of the 'pastiche'-style and the black border, see Sotheby's, 25th October 2023, lot 47.







140

SIKH INTEREST: AN EQUESTRIAN PORTRAIT OF THE SIXTH GURU HARGOBIND (R.1606-1645)

INDIA, JAMMU DISTRICT, KASHTWAR, CIRCA 1700

gouache and gold on paper, laid down on card, inscribed in black centre top in *Takri*, depicting Guru Hargobind in a white *jama* with patterned gold sprigs, he is wearing a string of pearls, and his belt is fastened with a dagger and a sword by his side, his left hand holds the reins whilst his right hand is gloved and holds a white hawk, his grey stallion is richly caparisoned and wears a gold aigret with grey plume above his bridle, all against a gold ground, mounted, glazed and framed
Folio: 26.5cm x 21.6cm (10½ x 8½in).

Provenance: The Archer reference is A-1, probably indicating the first miniature painting William Archer acquired, in the 1930s/40s.

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 4.

Note: Raja Hargobind was the sixth of the ten Sikh Gurus inheriting his father's position at the age of eleven in 1606 when his father was murdered. Raja Hargobind was a fine military commander determined to protect the Sikh people, possibly as a reaction to his father's death. He was skilled in the arts of swordsmanship and falconry and it was through his leadership that a military tradition was founded in the Sikh faith. He was a cultured linguist and developed many interests in the sciences contributing to the success of his reign. A similar although earlier portrait of Raja Hargobind is in the Sodhi collection at Kartapur in the Punjab.

Kashtwar is a small district in the state of Jammu . For comparison, see W.G. Archer, op. cit., London, 1973, Vol. I, pp. 311-314 and Vol. II, p. 236, no. 1.

£3,000-5,000



141

A SIKH TULWAR PRESENTED TO DR WILLIAM ARCHER BY CHIEF KHALSA DEWAN OF AMRITSAR IN GRATITUDE FOR HIS MERITORIOUS SERVICES TO THE SIKHS

of typical form with lightly rounded and single edged tapering steel blade, the brass hilt engraved with floral designs, the red velvet scabbard mounted with openwork silver locket and chape
96.5cm (38in) length

Note: William Archer was responsible for returning important Sikh relics to Pakistan. These relics were discovered by chance in the 1950s as part of Lord Dalhousie's collection at Haddington (see, W.G. and Mildred Archer, *India Served and Observed*, 1994, p. 136).

He also authored *Paintings of the Sikhs*, London, 1966.

£400-600



William Archer being presented with Lot 141. Photo: Private Collection

ಶ್ರೀ ೨೩೨ ಶ್ರೀ



COMPANY SCHOOL



142

SWEEPER WITH DOGS**INDIA, PATNA, CIRCA 1830**

watercolour on paper, depicting a young servant in a blue turban with his two dogs on a lead, and holding a whip in his right hand, in a landscape

Folio: 22.4cm x 17.7cm (8 $\frac{7}{8}$ in x 7in)

Provenance: Acquired before 1948.

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004, no. 81.

Literature: Mildred Archer, *Patna Painting*, London, 1948, Chapter II, The Patna Market, plate 11.

£500-700

143

SERVANT WITH DOGS CALLED JESSO AND BETTY**INDIA, PATNA, CIRCA 1830**

watercolour on paper, the servant in a red turban with his two dogs on a lead, no watermark, mounted, glazed and framed

Folio: 22.5cm x 28.5cm

Exhibited: Loan to Bristol Museum and Art Gallery, from 1994 to 2004.

£500-700



144

RABBIT HUNTER**INDIA, PATNA, EARLY 19TH CENTURY**

watercolour and ink on paper, a rabbit hunter carrying his kill on a pole across his shoulders and leaning on a staff in a landscape, wearing a red turban and white dhoti, no watermark, mounted

Folio: 24.3cm x 14.9cm
(9 $\frac{1}{2}$ in x 6 $\frac{1}{8}$ in)

£600-800



145

A MAN SERVANT STANDING IN A LANDSCAPE**INDIA, PATNA, EARLY 19TH CENTURY**

watercolour on paper, the servant is dressed in white and wearing a red and yellow turban, mounted

Folio: 24.8cm x 15.2cm (9 $\frac{7}{8}$ in x 6 $\frac{1}{8}$ in)

£600-800



146

BOY RECITING THE QUR'AN

INDIA, BENARES, CIRCA 1860

pencil on paper, a seated boy with his legs crossed, his hands out in prayer, verso inscribed with: 'Benares Dealer 1945'

Folio: 19.5cm X 16.5cm (7 $\frac{7}{8}$ in x 6 $\frac{1}{2}$ in)

Provenance: Acquired from a Benares dealer in 1945.

£300-500



147

A MULLAR TEACHING TWO YOUNG BOYS PASSAGES FROM THE QUR'AN

INDIA, PATNA, CIRCA 1870

watercolour on paper, all dressed in white, seated on a blue striped rug, verso inscribed in pencil with: 'Early, no watermark'

Folio: 11.1cm x 17.5cm (4 $\frac{3}{8}$ in x 6 $\frac{7}{8}$ in)

Note: For comparison, see M. Archer, *Company Drawings in the India Office Library*, HMSO, London, 1972, pl. 35.

£500-700



148

UNFINISHED PORTRAIT OF A YOUNG GIRL

INDIA, BENARES, CIRCA 1875

pencil and gouache on paper, her loose dark hair hanging over her shoulders,

verso inscribed in Hindi and in pencil in English referring to the Vijainagram estate in Benares and Mahesh Bosad as a possible artist with the date circa 1875

Folio: 22.4cm x 18.4cm

(8 $\frac{7}{8}$ in x 7 $\frac{3}{8}$ in)

Note: This painting is clearly unfinished and may have been a preparatory study for a larger painting. This was commonly practised by artists working in Bengal seeking commissions from British Company officers.

For comparison, see E. Hannam, *Beyond the Page, South Asian Miniatures and Britain, 1600 to now*, London, 2024, no. 27.

£400-600

149

PORTRAIT OF A MAN IN A WHITE ROBE WRITING AT A TABLE

INDIA, 19TH CENTURY

watercolour and pencil on card, depicting a man wearing a red turban sitting at his desk

10.5cm x 7.5cm (4 $\frac{1}{8}$ in x 2 $\frac{7}{8}$ in)

£300-500



150

**FRAGMENT FROM A
MONUMENTAL PAINTING
DEPICTING TIPU SULTAN'S ARMY
INDIA, LATE 18TH CENTURY**

gouache on cloth laid down on card,
depicting three marching soldiers, two
with green sashes and cream turbans,
and one with a blue turban and cream
sash, a part red tiger striped flag below
31.9cm x 12.5cm (12½in x 4¾in)

£100-200

151^s

**PETER WILLIAM IBBETSON (BRITISH 1980-1975)
NUDE IN LANDSCAPE**

possibly very faintly signed lower right, inscribed in
pen 'Ibbetson' (to the frame), pen, ink, watercolour and
gouache on paper

50cm x 34.2cm (19¾ x 13 ½in)

£400-600

152^s

**PETER WILLIAM IBBETSON (BRITISH 1908-1975)
HEAD AND LANDSCAPE, 1948**

signed and dated (to right-hand edge), oil on board

20.7cm x 27.5cm (8¼in x 10¾in)

£400-600

**END OF
COLLECTION
& SALE**



RECORDS OF THE SURVEY OF INDIA

Calcutta: Superintendent Government Printing
[Dehra Dun: Office of the Trigonometrical
Survey], India, 1913-24. In total 15 volumes,
folio, original cloth-backed printed boards,
numerous lithographic maps (many folding) and
photographic plates (halftone and photogravure)

£500-800 + fees

**RARE BOOKS,
MANUSCRIPTS, MAPS
& PHOTOGRAPHS**

AUCTION 19 JUNE

LIVE IN EDINBURGH & ONLINE

For more information please contact
Cathy Marsden | 0131 557 8844
cathy.marsden@lyonandturnbull.com

LYON & TURNBULL
AUCTIONEERS SINCE 1826

CONDITIONS OF SALE 24.2

FOR BUYERS (UK)

These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

Special terms may be used in Catalogue descriptions of particular classes of items (Books, Jewellery, Paintings, Guns, Firearms, etc.) in which case the descriptions must be interpreted in accordance with any glossary appearing in the Catalogue. These notices and terms will also form part of our terms and conditions of sales.

In these Conditions the words "Us", "Our", "We" etc. refers to Lyon & Turnbull Ltd, the singular includes the plural and vice versa as appropriate. "You", "Your" means the Buyer.

Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (A) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

2. OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a Lot apart from our authenticity warranty contained in paragraph E.2 and to the extent provided below.

(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer's obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer's Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

3. WITHDRAWAL

Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

4. JEWELLERY, CLOCKS & OTHER ITEMS

(a) Jewellery:

(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for

any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

(b) Clocks & Watches: All Lots are sold "as seen", and the absence of any reference to the condition of a clock or watch does not imply the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches will have been repaired during their normal lifetime and may now incorporate additional/newer parts. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, Buyers should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. Buyers should also be aware that we cannot guarantee a watch will remain waterproof if the back is removed. Buyers should be aware that the importing watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches cannot be shipped to the USA and only imported personally. Clocks may be sold without pendulums, weights or keys.

(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold "as is" and quality of the alcohol is entirely at the risk of the Buyer and no

warranties are given.

(d) Books-Collation: If on collation any named item in the sale Catalogue proves defective, in text or illustration the Buyer may reject the Lot provided he returns it within 21 days of the sale stating the defect in writing. This, however, shall not apply in the case of unnamed items, periodicals, autographed letters, music M.M.S., maps, drawings nor in respect of damage to bindings, stains, foxing, marginal worm holes or other defects not affecting the completeness of the text nor in respect of Defects mentioned in the Catalogue, or at the time of sale, nor in respect of Lots sold for less than £300.

(e) Electrical Goods: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

(f) Upholstered items: are sold as "works of art" only and if bought for use must be checked over for compliance with safety regulations (items manufactured prior to 1950 are exempt from any regulations). Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given. We provide no guarantee as to the originality of any wood/material contained within the item.

B. REGISTERING TO BID

1. NEW BIDDERS

(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance

reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

4. BIDDING ON BEHALF OF ANOTHER PERSON

(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

6. BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone bids

Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

(b) Internet Bids

For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

(c) Written Bids

While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

C. DURING THE SALE

1. ADMISSION TO OUR AUCTIONS

We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person. We may refuse admission at any time before, during or after the auction.

2. RESERVES

Unless indicated by an insert symbol (**Δ**), all Lots in this Catalogue are offered subject to a Reserve. A Reserve is the confidential Hammer Price established between us and the Seller. The Reserve is generally set at a percentage of the low Estimate and will not exceed the low Estimate for the Lot.

3. AUCTIONEER'S DISCRETION

The maker of the highest bid accepted by the Auctioneer conducting the sale shall be the Buyer and any dispute shall be settled at the Auctioneer's absolute discretion. The Auctioneer may move the bidding backwards or forwards in any way he or she may decide or change the order of the Lots. The Auctioneer may also; refuse any bid, withdraw any Lot, divide any Lot or combine any two or more Lots, reopen or continuing bidding even after the hammer has fallen.

4. BIDDING

The Auctioneer accepts bids from:

- (a) Bidders in the saleroom;
- (b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;
- (c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

6. CURRENCY CONVERTER

The saleroom video screens and bidding platforms may show bids in some other major currencies as Well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. We are not responsible for any error (human or otherwise) omission or breakdown in providing these services.

7. SUCCESSFUL BIDS

Unless the Auctioneer decides to use their discretion as set out above, when the Auctioneer's hammer falls, we have accepted the last bid. This means a contract for sale has been formed between the Seller and the successful Bidder. We will issue an invoice only to the registered Bidder who made the successful bid. While we send out invoices by post/or email after the auction, we do not accept responsibility for telling You whether or not Your bid was successful. If You have bid by written bid, You should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of our bid to avoid having to pay unnecessary storage charges.

8. RELEVANT LEGISLATION

You agree that when bidding in any of our sales that You will strictly comply with all relevant legislation including local laws and regulations in force at the time of the sale for the relevant saleroom location.

D. THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction. Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (**†**): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (**†**). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*****): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from

outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with (**Ω**): Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol **\$** indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than £1,000. The charge for works of art sold at and above £1,000 and below £50,000 is 4%. For items selling above £50,000, charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

- (a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;
- (b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, "Authorship") of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the

Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer's Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot's cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and

Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer's Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes; and

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer's name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us

of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any payment whichever is later. Please note we do not accept cheques. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your

property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer's responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol **Y** may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports->

exports/cites

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security

arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data.enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"Auctioneer" Lyon & Turnbull Ltd (Registered in Scotland No: 191166) [Registered address: 33 Broughton Place, Edinburgh, EH1 3RR] or it's authorised representative conducting the sale, as appropriate;

"Bidder" a person who has completed a Bidding Form

"Bidding Form" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"Buyer" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "You" and "Your"

"Buyer's Premium" the sum calculated

on the Hammer Price at the rates stated in Catalogue.

"Catalogue" the Catalogue relating to the relevant Sale, including any representation on our Website

"Condition Report" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"Estimate" a statement of our opinion of the range within the hammer is likely to fall.

"Hammer Price" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"High Cumulative Value of Lot" several Lots with a total lower Estimate value of £30,000 or above;

"High Value Lot" a Lot with a lower Estimate of £30,000 or above;

"Lot" each item offered for sale by Lyon & Turnbull;

"Purchase Price" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"Reserve" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"Sale" the auction sale at which a Lot is to be offered for sale by us.

"Seller" the person who offers the Lot for Sale. We act as agent for the Seller.

"Total Amount Due" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"VAT" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"Website" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"Artist's Resale Right" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"Knocked Down" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"Lien" a right for the person who has possession of the Lot to retain possession of it.

"Risk" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"Title" the legal and equitable right to the ownership of a Lot.

GUIDE TO **BIDDING & PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

- 1 – Government issued photo ID (Passport/Driving licence)
- 2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Registered bidders will be assigned a non-transferable bidder number. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given during your registration.

There will be no in-room bidding for this auction.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence. All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.





LONDON | EDINBURGH | GLASGOW

LYONANDTURNBULL.COM